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ABSTRACT

Based on the premise that print, oral, and media literacy are crucial in today's complex world, this handbook outlines a model for communication arts curricula that will lead to the production of literate, competent users of communication arts processes. The main purpose of the handbook is to serve as a tool for teachers and curriculum writers in Missouri to use in "bridging the gap" between the "Show-Me" Standards (73 standards defining what students should know and be able to do by the time they graduate from Missouri's public high schools) and specific local curricula. The handbook begins with a preface, a list of the "Show-Me" Standards, and an overview of communication arts education (presenting a rationale for the study of communication arts, the purpose for the framework, organization of the framework, and an organizational roadmap). It then presents the major organizing strands of the framework: (1) gather, analyze, and apply information and ideas; (2) communicate effectively within and beyond the classroom; (3) recognize and solve problems; and (4) make decisions and act as responsible members of society. The handbook then discusses issues and practices in the teaching of the communication arts--emergent literacy, print literacy, oral literacy, media literacy, language and culture, communication arts in the content areas, technology and the communication arts, and assessment in the communication arts. Contains a 35-item annotated list of suggested reading. Appendixes contain examples of quality student work; suggested products and performances; sample reading lists; reference list of sources of book lists; and speaking, listening, and media literacy standards. (RS)

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PREFACE

In recent years, people from all walks of American life have participated in wide-ranging discussions about the direction of American education. While the situation is not as dire as some critics would have us believe, there is clearly a need for the review of current school organization, curricula, teaching practices and academic standards for students. As a result of these discussions, many legislators, educators, parents, and business leaders across the nation have initiated projects designed to develop high academic standards in safe learning environments for all students. The Show-Me State is no exception.

A Vision for Missouri Schools

In charting a path for the future of Missouri public schools, a common vision of what that future looks like is an essential first step. These schools must be physically and intellectually safe places for students. In these schools we believe all students are capable of learning and are challenged by high expectations. To meet this challenge, students must have a solid foundation of basic knowledge and skills. In addition, they must also be able to apply what they know.

To support the development of such students, teachers actively engage them in exploring, analyzing and understanding the world. Learning is interesting, hands-on and has real applications that are important to students. We recognize that students learn better, remember more, and develop deeper understandings of both knowledge and thinking processes if they have the opportunity to actively explore content and concepts. They view learning as the on-going process of extending and fine tuning their ideas and understanding through application. As a result, they take responsibility for their own learning, see its worth and make connections to the world beyond the classroom.

In addition, teachers and administrators in these communities see themselves as learners. They gain greater insight into their profession from their experiences among their students and in contact with their colleagues. They constantly seek to extend their knowledge and expertise, and frequently engage in professional development activities to deepen their professional skills and understanding.

The schools we envision also involve parents, business leaders and interested citizens in a multitude of educational activities. In turn, these people accept the responsibility for supporting and nurturing the learners within the school and see themselves as an important part of the learning community.

The Outstanding Schools Act

The passage of the Outstanding Schools Act in 1993 signaled Missouri's commitment to a public school system that purposefully prepares young people for the 21st century and assures our state's continued economic vitality. The Show-Me State has issued an ambitious, common-sense agenda by setting challenging academic standards for all students, by supporting professional development of educators to improve the quality of curriculum and instruction, and by providing more equitable funding for public education. In addition, the Outstanding Schools Act calls for increased accountability in improving student academic performance for all of Missouri's public school districts and school buildings. In summary, it addresses the following initiatives:

The Show-Me Standards–a set of 73 rigorous standards–intended to define what students should know and be able to do by the time they graduate from Missouri's public high schools;

Curriculum Frameworks–frameworks for curriculum development in communication arts, fine arts, health and physical education, mathematics, science, social studies and curriculum integration–intended to provide assistance to districts in aligning local curriculum with the Show-Me Standards;

A New Statewide Assessment–a new assessment system of performance events and multiple choice and short answer questions–intended to provide an indication of how well students are meeting the Show-Me Standards and how well they compare academically with other students across the nation;

Professional Development for Educators–one percent of the local district's basic state aid and one percent of the state educational budget to be set aside to support professional development–intended to improve student performance through improving the performance of educators; and

Professional Standards for New Educators–professional standards defining what graduating pre-service teachers should know and be able to do as certificated Missouri teachers–intended to ensure that there is a strong link between teacher preparation and the expectations of the school community.

Strategies for Including All Students

We believe virtually all students are able to learn, even though all students are not succeeding in school. Many of them fall behind and leave school before graduation. These strategies help all students become more engaged in learning:

- Use a multisensory approach to teaching and learning, including auditory, visual and hands-on techniques
- Present concepts in several ways, linking them to what students already know and checking frequently for understanding
- Model learning strategies and encourage students to talk about their own thinking and learning processes
- Teach students how to organize their thoughts using drawings, charts, outlines, thumbnail sketches, and computer generated flowcharts, spread sheets, and databases, etc.
- Encourage students to use technology as a user-friendly tool for learning
- Use questions and approaches that require inquiry, problem solving and the synthesizing of ideas
- Provide equal opportunities for all students to participate in class activities
- Adapt materials to accommodate students with special needs
- Provide real-life and work applications of what students should know and be able to do
- Develop a classroom assessment program that allows all students to show what they know and can do

Technology in Missouri Education

The Outstanding Schools Act also provides funding through technology grants for districts to obtain and access the latest technologies. The Show-Me Standards emphasize understanding and use of technology as a tool for learning, and *Missouri's Frameworks for Curriculum Development* suggest many ways to incorporate the use of technology in the classroom. Because students learn and demonstrate knowledge in a variety of ways, technologies can help teachers accommodate the learning and presentation styles of each student, keep students on task, provide individualized assistance and support students who must be absent from class.

Technology also plays a major role in adequately preparing students for continuous learning and for the workplace. More households are becoming dependent on technology (such as subscribing to on-line banking and informational services and operating computers, VCRs, CD-ROMs and voice mail). Growing numbers of jobs require an understanding or use of technology. In fact, we cannot imagine the impact technology will have on the lives of our children and grandchildren.

An important outgrowth of technology in our schools is that it may also enhance the local economy by encouraging schools and communities to share technologies and training. Through the Outstanding Schools Act, our students and other community members will have opportunities to become technologically literate.

The Missouri School Improvement Program

The Missouri School Improvement Program (MSIP) provides additional support to these measures by requiring districts to have a long-range plan for ongoing curriculum development and revision, to develop written curriculum guides for all curricular areas, and to implement the stated curriculum. In the second cycle of reviews (1996-2001), MSIP teams will evaluate whether a district's written curriculum addresses the Show-Me Standards. Curriculum guides for at least one content area must be revised to reflect the Show-Me Standards one year after the adoption of *Missouri's Frameworks for Curriculum Development* by the State Board of Education. Guides for the six content areas contained in the frameworks must be revised to address the Show-Me Standards by the start of the 2000-2001 school year. In planning for curriculum development and revision, districts may wish to consider the Department's schedule for implementation of the new assessment system:

Mathematics	Spring 1997
Communication Arts	Spring 1998
Science	Spring 1998
Social Studies	Spring 1999
Health/Physical Education	Spring 2000
Fine Arts	Spring 2000

The first administrations of the mathematics, communication arts, and science assessments will be voluntary. Districts will be required to administer the new mathematics assessment in 1998 and the new communication arts and science assessments in 1999. At the time each test is required, the *Missouri Mastery and Achievement Test* (MMAT) will no longer be used to collect state achievement data. The remaining subject areas will be required as noted in the above list.

Important curricular areas not included in the state assessment, such as foreign languages and practical arts, will find that the Show-Me Standards encompass knowledge and skills that are applicable for their students as well. In fact, the Show-Me Standards should be integrated throughout the entire K-12 curriculum so that all high school graduates will be better prepared to meet the challenges of the 21st century.

The Show-Me Standards

The Outstanding Schools Act requires that the State Board of Education oversee the development of "not more than 75 academic performance standards." The Show-Me Standards, developed over a period of two years with input from teachers, school officials and citizens, are the result of this mandate. There are **40 *knowledge (content) standards*** that provide a solid foundation of knowledge in communication arts, fine arts, health and physical education, mathematics, science, and social studies.

Business and higher education communities have pointed out that, in general, students are graduating with some factual knowledge, but they are not skilled in abstract thinking, problem solving, and working cooperatively or collaboratively. Students need practice in integrating, applying and transferring what they are learning in one context or content area to new and different situations. To remedy this, the Missouri teachers who developed the Show-Me Standards proposed **33 *performance (process) standards***. These standards include important process skills that students should master in order to successfully gather, analyze and apply information and ideas; communicate effectively within and beyond the classroom; recognize and solve problems; and make decisions and act as responsible members of society. (The Show-Me Standards follow this Preface.)

While intended to establish higher expectations for **all** of Missouri's students, the 73 Show-Me Standards do not represent everything a student should or will learn. Graduates who meet these standards, however, should be well-prepared for further education, work, and civic responsibilities.

The Department of Elementary and Secondary Education believes that the preservation of local control is a hallmark of the Outstanding Schools Act. Local school districts have the authority, the ability and the resources to develop rigorous and challenging curriculum that will prepare their students to be successful in the 21st century. The Department's role is to support districts in this endeavor, helping them carry out this task by offering technical assistance, professional development opportunities, and new technologies. Each school district must determine how its curriculum will be structured and which methods to use to implement that curriculum in the classroom. We believe that local educators, parents, employers, and community leaders know best how to incorporate the Show-Me Standards into their districts' curricula to meet the needs of their students.

Missouri's Frameworks for Curriculum Development

Missouri's Frameworks for Curriculum Development in communication arts, fine arts, health and physical education, mathematics, science, social studies, and curriculum integration acknowledge that teachers will bring the vision, ideals and principles of the Show-Me Standards into their classrooms in exciting and innovative ways. The role of the frameworks is to provide districts with a "frame" for building curricula using the Show-Me Standards as a foundation. District curriculum guides furnish the interior curriculum plan and appropriate instruction. District guides probably are not organized in the same way as the six content frameworks. The good news is that they do not have to be. In fact, although the frameworks use a three-column format ("What All Students Should Know," "What All Students Should Be Able to Do," and "Sample Learning Activities"), the committees who wrote the frameworks approached their task in ways that best appeared to fit their particular content areas. For example, the social studies framework is organized around important questions; communication arts, around the four goals of the Show-Me Standards; and science, around the knowledge standards. Each group of framework writers had valid reasons for their organizational plan, just as curriculum developers in each district will and should. Similarly, local curriculum guides should be in a format that is the most useful for the district's teachers.

Curriculum Frameworks Are Resources–

- To assist districts in developing curriculum consistent with the Show-Me Standards
- To indicate what students should know and be able to do by the end of grades 4, 8 and 12.
- To support teachers in providing high-quality learning experiences for **all** students
- To suggest examples of hands-on, real-world activities and classroom performance assessments
- To suggest effective learning and teaching strategies supported by research and practice
- To initiate discussions concerning curriculum integration within and across classrooms
- To provide examples of quality student work requiring knowledge and application of that knowledge

Curriculum Frameworks Are Not–

- Not required by law for district use
- Not detailed lesson plans or curricula
- Not items on which all students must be tested
- Not directives for uniform programs or textbook adoption
- Not mandates for inclusion of specific teaching methods or programs
- Not a format that all district curriculum guides must follow

As the writers worked on developing the frameworks, they asked themselves questions that are very similar to what local curriculum developers must ask: How do we see the Show-Me Standards playing out in this content area and across the curriculum? Are there important areas addressed by the standards that are not included in our current curriculum and how should we address these? Are we presenting a balanced curriculum, K-12? Are we giving students opportunities to apply in real situations the knowledge they have learned? How will the emphasis on what students know and are able to do change instruction, or will it? Do our assessments model and support the taught curriculum? In essence, the framework writers have tried to make the work of local curriculum committees easier by establishing a relationship between the Show-Me Standards and the K-12 curriculum in the six content areas. For some districts this step is unnecessary; for others, it will help give much needed direction.

In addition, the frameworks provide indicators of what students should know and be able to do by the end of grades 4, 8 and 12. They contain suggested resources, discussions of issues and current practices, and examples of quality student work. Many of the suggested activities encourage an integrated, interdisciplinary curriculum. In fact, the final section of *Missouri's Frameworks for Curriculum Development* provides a discussion of how districts might begin to explore the advantages of curriculum integration.

Meeting the Challenge

We know that, in most cases, the level of expectation and the interest of the students determine the level of performance. When schools set high standards and provide access to meaningful curriculum for every learner, students and teachers flourish. Success for all students is not a dream but a reality.

With the advent of the 21st century, we are on the threshold of more life-changing events than we can ever imagine. Computers and technology are making our lives both more productive and more complex. The Internet, fax machines, fiber-optic networks, and voice mail are changing the ways we communicate and do business. Information on every topic is readily available at the push of a button. Two bread-winners per family are the norm rather than the exception. Workers can no longer select a particular career and expect to do the same job in the same way year after year. As citizens, we must be prepared to make important decisions which will affect the lives of future generations in positive ways. The challenge we face now is how to educate our children to be successful as individuals and as members of society in a world that most of their grandparents would not even recognize. Working together, we can do it. What an exciting time to be involved in the education of Missouri's students!

THE SHOW-ME STANDARDS

Authority for the Show-Me Standards: Section 160.514, Revised Statutes of Missouri, and the Code of State Regulations, 5 CSR 50-375.100

PERFORMANCE (PROCESS) STANDARDS

GOAL 1: Students in Missouri public schools will acquire the knowledge and skills to gather, analyze and apply information and ideas.

Students will demonstrate within and integrate across all content areas the ability to

1.1 develop questions and ideas to initiate and refine research
1.2 conduct research to answer questions and evaluate information and ideas
1.3 design and conduct field and laboratory investigations to study nature and society
1.4 use technological tools and other resources to locate, select and organize information
1.5 comprehend and evaluate written, visual and oral presentations and works
1.6 discover and evaluate patterns and relationships in information, ideas and structures
1.7 evaluate the accuracy of information and the reliability of its sources
1.8 organize data, information and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation
1.9 identify, analyze and compare the institutions, traditions and art forms of past and present societies
1.10 apply acquired information, ideas and skills to different contexts as students, workers, citizens and consumers

GOAL 2: Students in Missouri public schools will acquire the knowledge and skills to communicate effectively within and beyond the classroom.

Students will demonstrate within and integrate across all content areas the ability to

2.1 plan and make written, oral and visual presentations for a variety of purposes and audiences
2.2 review and revise communications to improve accuracy and clarity
2.3 exchange information, questions and ideas while recognizing the perspectives of others
2.4 present perceptions and ideas regarding works of the arts, humanities and sciences
2.5 perform or produce works in the fine and practical arts
2.6 apply communication techniques to the job search and to the workplace
2.7 use technological tools to exchange information and ideas

GOAL 3: Students in Missouri public schools will acquire the knowledge and skills to recognize and solve problems.

Students will demonstrate within and integrate across all content areas the ability to

3.1 identify problems and define their scope and elements
3.2 develop and apply strategies based on ways others have prevented or solved problems
3.3 develop and apply strategies based on one's own experience in preventing or solving problems
3.4 evaluate the processes used in recognizing and solving problems
3.5 reason inductively from a set of specific facts and deductively from general premises
3.6 examine problems and proposed solutions from multiple perspectives
3.7 evaluate the extent to which a strategy addresses the problem
3.8 assess costs, benefits and other consequences of proposed solutions

GOAL 4: Students in Missouri public schools will acquire the knowledge and skills to make decisions and act as responsible members of society.

Students will demonstrate within and integrate across all content areas the ability to

4.1 explain reasoning and identify information used to support decisions
4.2 understand and apply the rights and responsibilities of citizenship in Missouri and the United States
4.3 analyze the duties and responsibilities of individuals in societies
4.4 recognize and practice honesty and integrity in academic work and in the workplace
4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals
4.6 identify tasks that require a coordinated effort and work with others to complete those tasks
4.7 identify and apply practices that preserve and enhance the safety and health of self and others
4.8 explore, prepare for and seek educational and job opportunities

KNOWLEDGE (CONTENT) STANDARDS

Communication Arts

In Communication Arts, students in Missouri public schools will acquire a solid foundation that includes knowledge of and proficiency in

CA 1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
CA 2 reading and evaluating fiction, poetry and drama
CA 3 reading and evaluating nonfiction works and material (such as biographies, newspapers, technical manuals)
CA 4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
CA 5 comprehending and evaluating the content and artistic aspects of oral and visual presentations (such as storytelling, debates, lectures, multimedia productions)
CA 6 participating in formal and informal presentations and discussions of issues and ideas
CA 7 identifying and evaluating relationships between language and culture

Fine Arts

In Fine Arts, students in Missouri public schools will acquire a solid foundation that includes knowledge of

FA 1 process and techniques for the production, exhibition or performance of one or more of the visual or performed arts
FA 2 the principles and elements of different art forms
FA 3 the vocabulary to explain perceptions about and evaluations of works in dance, music, theater and visual arts
FA 4 interrelationships of visual and performing arts and the relationships of the arts to other disciplines
FA 5 visual and performing arts in historical and cultural contexts

Health/Physical Education

In Health/Physical Education, students in Missouri public schools will acquire a solid foundation that includes knowledge of

HP 1 structures of, functions of, and relationships among human body systems
HP 2 principles and practices of physical and mental health (such as personal health habits, nutrition, stress management)
HP 3 diseases and methods for prevention, treatment and control
HP 4 principles of movement and physical fitness
HP 5 methods used to assess health, reduce risk factors, and avoid high risk behaviors (such as violence, tobacco, alcohol and other drug use)
HP 6 consumer health issues (such as the effects of mass media and technologies on safety and health)
HP 7 responses to emergency situations

Mathematics

In Mathematics, students in Missouri public schools will acquire a solid foundation that includes knowledge of

MA 1 addition, subtraction, multiplication and division; other number sense, including numeration and estimation; and the application of these operations and concepts in the workplace and other situations
MA 2 geometric and spatial sense involving measurement (including length, area, volume), trigonometry, and similarity and transformations of shapes
MA 3 data analysis, probability and statistics
MA 4 patterns and relationships within and among functions and algebraic, geometric and trigonometric concepts
MA 5 mathematical systems (including real numbers, whole numbers, integers, fractions), geometry, and number theory (including primes, factors, multiples)
MA 6 discrete mathematics (such as graph theory, counting techniques, matrices)

Science

In Science, students in Missouri public schools will acquire a solid foundation that includes knowledge of

SC 1 properties and principles of matter and energy
SC 2 properties and principles of force and motion
SC 3 characteristics and interactions of living organisms
SC 4 changes in ecosystems and interactions of organisms with their environments
SC 5 processes (such as plate movement, water cycle, airflow), and interactions of Earth's biosphere, atmosphere, lithosphere, and hydrosphere
SC 6 composition and structure of the universe and the motions of the objects within it
SC 7 processes of scientific inquiry (such as formulating and testing hypotheses)
SC 8 impact of science, technology, and human activity on resources and the environment

Social Studies

In Social Studies, students in Missouri public schools will acquire a solid foundation that includes knowledge of

SS 1 principles expressed in the documents shaping constitutional democracy in the United States
SS 2 continuity and change in the history of Missouri, the United States and the world
SS 3 principles and processes of governance systems
SS 4 economic concepts (including productivity and the market system) and principles (including the laws of supply and demand)
SS 5 the major elements of geographical study and analysis (such as location, place, movement, regions) and their relationships to changes in society and environment
SS 6 relationships of the individual and groups to institutions and cultural traditions
SS 7 the use of tools of social science inquiry (such as surveys, statistics, maps, documents)

OVERVIEW OF COMMUNICATION ARTS EDUCATION

RATIONALE FOR THE STUDY OF COMMUNICATION ARTS

One of the main goals of the communication arts has always been to produce a knowledgeable and humane citizenry. Communication arts teachers engage their students in the study of quality literature from this and other cultures in order to expand their students' knowledge and understanding of the variety of human experience. Certainly, literature study must remain a key component of any communication arts curriculum. In today's world, however, strong emphasis must also be placed on the communication skills that students must be able to apply within and beyond the classroom.

Communication skills are central to both cognitive and social development. People read, write, talk, listen, view, and represent ideas visually to find and interpret information; to combine knowledge and experience; to reflect and relax; to explore possibilities and generate new ideas; to solve problems; to make decisions; and to communicate their experiences to others. Effective communication arts teachers have therefore always instructed their students in the skills necessary for the proficient use of these communication processes, and they must continue to do so.

But while these fundamental processes of effective communication remain constant, the use of more advanced communications media and technologies is having a tremendous impact on the *ways* we communicate with each other. Today, millions of people access complex information at incredible speeds and correspond and converse all over the world via fax machines, the Internet and fiber optic networks. The rapid development of these and other technologies has further emphasized the importance of providing today's students with the communication skills that they will be required to use in the next century.

Business leaders from across the country have also pointed out the importance of communication skills in the preparation of students for the workplace. In 1991, the United States Department of Labor published *Skills and Tasks for Jobs: A SCANS Report for America* 2000. This publication states that although students need a solid foundation in the basics, this foundation alone is not enough when they enter the workplace. They must have strong interpersonal skills and be able to manage resources, information, and technology. All of these workplace competencies require that students communicate effectively in a variety of situations.

Clearly, Missouri schools must provide all students with a balanced program of integrated study that includes emphasis both on the understanding and appreciation of language and literature and on the application of the traditional English/language arts processes. In addition, the curriculum should include practice in the analysis of communication processes and products, in the use of communications technology, and in the application of communication skills to the workplace. A curriculum in which *all* students have many opportunities to apply the communication skills they learn in the classroom in a variety of real situations offers students the best opportunity for success in the 21st century.

PURPOSE OF THIS FRAMEWORK

Missouri's Framework for Curriculum Development in Communication Arts is based on the premise that print, oral and media literacy are crucial in today's complex world. It outlines a model for communication arts curricula that will lead to the production of literate, competent users of the communication arts processes. This Framework, however, is not intended to be a comprehensive curriculum. Rather, **its main purpose is to serve as a tool for teachers and curriculum writers to use in "bridging the gap" between the Show-Me Standards and specific local curricula.**

In addition to this main purpose, the Framework has been designed to emphasize these important concepts about communication arts education:

1. **Communication skills are learned early but take years of practice to master.** In this Framework, then, these skills are introduced as early as possible and then are constantly reintroduced in more complex ways throughout the grade levels (see "spiral curriculum" below).

2. **The communication arts provide the basis upon which reading, writing, and discussion in all disciplines are built.** This Framework is thus organized in such a way as to emphasize and encourage the integration of the communication arts into all subject areas (see the discussion of integrated curriculum below).

3. **All of the communication arts processes are equally important.** While reading, writing, and speaking have traditionally made up the bulk of the communication arts curriculum, this Framework places a more equal emphasis on those communication skills which have been traditionally underrepresented in the communication arts curriculum, areas such as listening skills, critical viewing skills, and visual representation skills.

ORGANIZATION OF THE COMMUNICATION ARTS FRAMEWORK

The organization of *Missouri's Framework for Curriculum Development in Communication Arts* is based on the organization of Missouri's Show-Me Standards. The Show-Me Standards contain **knowledge (content) standards**, which define what students should know, and **performance (process) standards**, which define how students should be able to apply their knowledge in a variety of situations. The knowledge standards are subdivided into six content areas: communication arts, fine arts, health/physical education, mathematics, science, and social studies. (The Show-Me Standards are included in the "Preface" to this Framework.) The performance standards are subdivided into four broad Goals corresponding to the areas of research, communication, problem solving, and decision making. These skills are required in all content areas, so the performance standards are naturally cross-curricular.

Since the communication arts are used in all content areas, this Framework presents an **integrated** framework for curriculum. The writers of the Framework felt that this work would maintain the natural integrity of the discipline if it was built upon the performance standards. Thus, the four Goals are used as the major organizing strands. Each strand begins with a K-12 Content Overview that is then followed by a three-column section. The left-hand column, "What All Students Should Know," contains content statements and is cross-referenced to the knowledge standards. The middle column, "What All Students Should Be Able To Do," con-

tains skills that students should be able to perform in relation to the content statements in the left-hand column. These skills are cross-referenced to the performance standards. No more than two performance standards have been selected for "best fit," but in many cases others could have been selected as well. The right-hand column, "Sample Learning Activities," contains a variety of suggested activities designed to allow students to demonstrate what they know and can do. These activities might also suggest classroom assessments that require students to demonstrate their knowledge and skills. Although these sample learning activities are located across from a corresponding content statement, they are representative of the integrative nature of the communication arts curriculum, and many of them would fit just as well in other places in the Framework.

The three-column section is further divided into three grade ranges (K-4, 5-8, and 9-12) and is intended to present a **spiral curriculum**. This means that the concepts central to the communication arts are introduced at the earliest possible time and are built upon in increasingly challenging ways. Thus, the statements that indicate what students should be able to do in response to the "to know" statements are developmentally appropriate. For example, literature study is conducted K-12 according to students' interests and abilities. Elementary school students learn that fairy tales begin "Once upon a time . . . " and end "and they all lived happily ever after." They recognize the category by those clues. Middle school students read about other adolescents in books that have more complicated plots, underlying themes and several characters. High school students study American and world literature, noting how that literature reflects the ideas and attitudes present at the time the work was written, and comparing those ideas and attitudes to current ones. In addition, these students study more advanced literary techniques such as complex characterization, symbolism and thematic implications. Writing skills are similarly introduced early in the Framework and spiraled in complexity throughout the grades. For example, elementary school students might produce short written works such as friendly letters or personal experience narratives. Middle school students might interview people on a topic and then quote or summarize the responses in a report, thus moving beyond the personal into the realm of public discourse and debate. High school students might delve more deeply into current issues, researching the history of ideas surrounding an issue and contributing their own reasoned thoughts on the topic.

The three-column section is followed by a text section entitled "Issues and Practices in the Teaching of the Communication Arts," which includes discussion of important issues concerning teaching and learning in the discipline. In the process of researching this section, the Framework writers read many books and articles. The annotated list of "Suggested Reading" that follows this section contains those works deemed most helpful. Lastly, several appendices are included as references. Appendix A gives samples of quality student work; Appendix B lists "Suggested Products and Performances"; Appendix C contains "Sample Reading Lists from the New Standards Consultation Draft (1995)"; Appendix D is a "Reference List of Sources of Book Lists" developed by the Colorado Department of Education; and Appendix E lists the "Speaking, Listening, and Media Literacy Standards for K Through 12 Education" published by the Speech Communication Association.

ORGANIZATIONAL "ROAD MAP"

Number of Goal — **Name of Goal**

COMMUNICATION ARTS **K-12** **I. Gather, Analyze and Apply Information and Ideas**

K-12 Content Overview

To live successfully in an ever-changing world, students must be able to locate, decode, analyze, explain, and apply ideas and information. Because of the tremendous number of resources available, students must possess the skills to access data quickly from a variety of sources. Once they have located information, they need to be able to evaluate that information critically (for example, analyzing informational sources for bias, looking for strengths and weaknesses in an argumentative piece, or analyzing the effect of advertising on society). They also need to organize that information in ways that make sense to them (for example, through note-taking; paraphrasing; summarizing; and the use of graphic organizers such as flowcharts, graphs and diagrams).

But students need to be able to do more than simply locate, evaluate, and organize information. In order to actively engage with the world around them, students must be able to *demonstrate* their understanding by creating new communications, by applying newly acquired information to new situations, and by making connections between information, ideas and their personal experiences.

Obviously, these are complex processes that require repeated practice. Therefore, these skills are introduced in this framework at the earliest possible time, then *spiraled* in complexity as students move up through the grade levels. For example, by the end of second grade, students are expected to be able to talk about characters and their actions in stories. By the end of fourth grade, students should be able to identify and discuss story elements (such as setting, plot, structure, characters and themes). The ability to identify story elements beyond simple characterization is clearly a more advanced skill. Students at this level should be able to put their analyses into writing in addition to being able to discuss them orally. At the middle school level, students are expected to be able to recognize and discuss literary genres, compare and contrast texts, and examine cause and effect relationships. These skills significantly deepen students' understanding of literature. Finally, at the high school level, students are asked to make more sophisticated judgments on texts, moving beyond analysis to evaluation of literary techniques, author's purpose, style, and tone.

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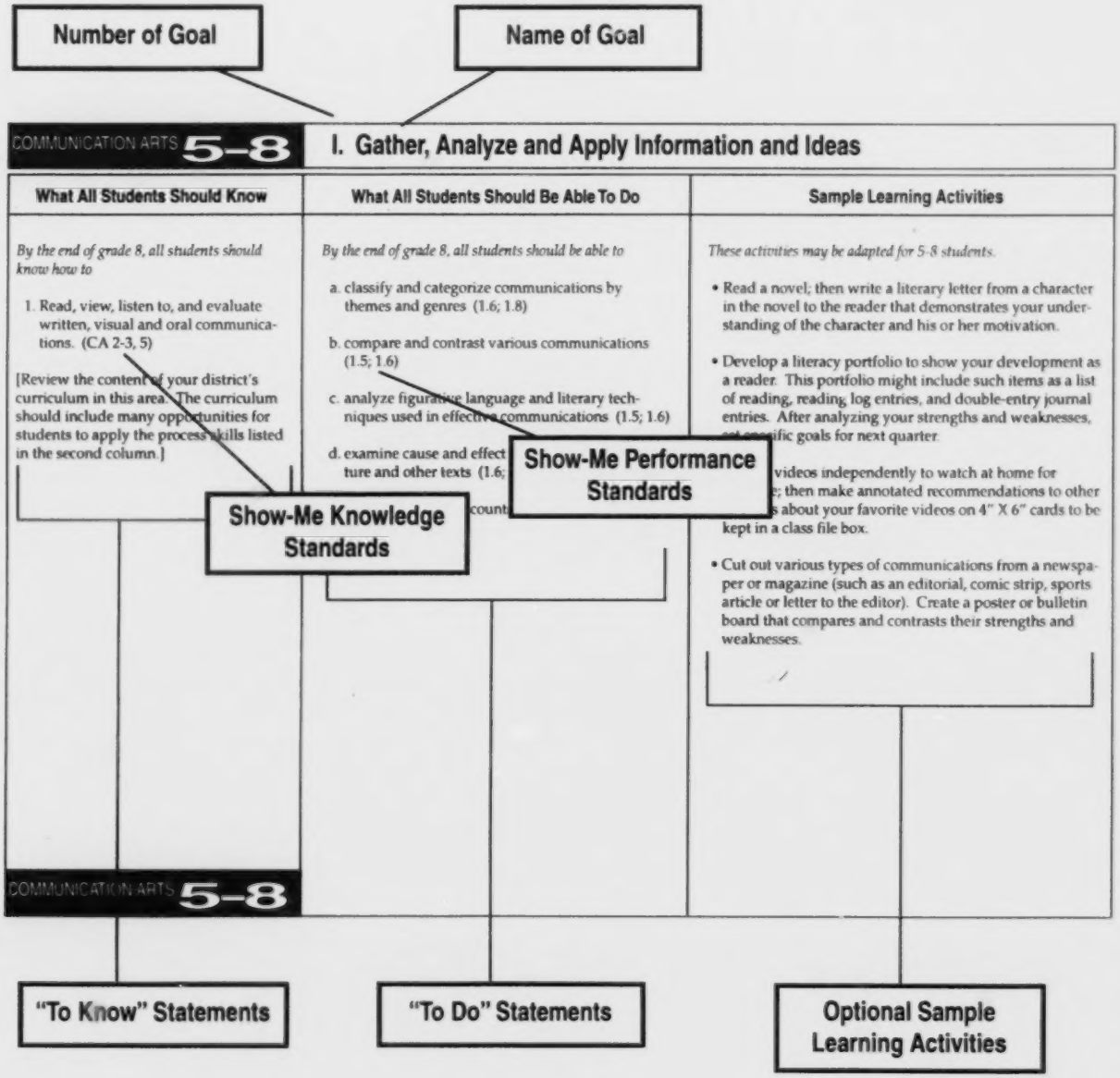
Number of Goal
Name of Goal
COMMUNICATION ARTS 5–8
I. Gather, Analyze and Apply Information and Ideas
What All Students Should Know
What All Students Should Be Able To Do
Sample Learning Activities
By the end of grade 8, all students should know how to
1. Read, view, listen to, and evaluate written, visual and oral communications. (CA 2-3, 5)
[Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]
By the end of grade 8, all students should be able to
a. classify and categorize communications by themes and genres (1.6; 1.8)
b. compare and contrast various communications (1.5; 1.6)
c. analyze figurative language and literary techniques used in effective communications (1.5; 1.6)
d. examine cause and effect
ture and other texts (1.6;
These activities may be adapted for 5-8 students.
• Read a novel; then write a literary letter from a character in the novel to the reader that demonstrates your understanding of the character and his or her motivation.
• Develop a literacy portfolio to show your development as a reader. This portfolio might include such items as a list of reading, reading log entries, and double-entry journal entries. After analyzing your strengths and weaknesses, set specific goals for next quarter.
videos independently to watch at home for
; then make annotated recommendations to other
about your favorite videos on 4" X 6" cards to be kept in a class file box.
• Cut out various types of communications from a newspaper or magazine (such as an editorial, comic strip, sports article or letter to the editor). Create a poster or bulletin board that compares and contrasts their strengths and weaknesses.
Show-Me Knowledge Standards
Show-Me Performance Standards
COMMUNICATION ARTS 5–8
"To Know" Statements
"To Do" Statements
Optional Sample Learning Activities

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I. Gather, Analyze and Apply Information and Ideas

K-12 Content Overview

To live successfully in an ever-changing world, students must be able to locate, decode, analyze, explain, and apply ideas and information. Because of the tremendous number of resources available, students must possess the skills to access data quickly from a variety of sources. Once they have located information, they need to be able to evaluate that information critically (for example, analyzing informational sources for bias, looking for strengths and weaknesses in an argumentative piece, or analyzing the effect of advertising on society). They also need to organize that information in ways that make sense to them (for example, through note-taking; paraphrasing; summarizing; and the use of graphic organizers such as flowcharts, graphs and diagrams).

But students need to be able to do more than simply locate, evaluate, and organize information. In order to actively engage with the world around them, students must be able to *demonstrate* their understanding by creating new communications, by applying newly acquired information to new situations, and by making connections between information, ideas and their personal experiences.

Obviously, these are complex processes that require repeated practice. Therefore, these skills are introduced in this framework at the earliest possible time, then *spiraled* in complexity as students move up through the grade levels. For example, by the end of second grade, students are expected to be able to talk about characters and their actions in stories. By the end of fourth grade, students should be able to identify and discuss story elements (such as setting, plot, structure, characters and themes). The ability to identify story elements beyond simple characterization is clearly a more advanced skill. Students at this level should be able to put their analyses into writing in addition to being able to discuss them orally. At the middle school level, students are expected to be able to recognize and discuss literary genres, compare and contrast texts, and examine cause and effect relationships. These skills significantly deepen students' understanding of literature. Finally, at the high school level, students are asked to make more sophisticated judgments on texts, moving beyond analysis to evaluation of literary techniques, author's purpose, style, and tone.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 1. Read, view, listen to, and evaluate written, visual and oral communications. (CA 2-3, 5) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 2, all students should be able to* a. demonstrate understanding of print conventions (1.5; 1.6) b. use pictures, titles, contexts, structures of texts, patterns of language and personal experiences to make predictions and comprehend texts (1.5; 1.6) c. recognize and interpret print from their surroundings (1.5; 1.6) d. recognize the differences between real and make-believe (1.7) *By the end of grade 4, all students should be able to* e. use a variety of strategies to interpret texts (1.5; 1.6) f. read, view and listen for specific purposes (such as scanning to find needed information) (1.5; 1.6) g. read, view, listen to and recognize a variety of literary genres (1.6; 1.9) h. apply prior readings and experiences to aid comprehension (1.5; 1.10) i. recognize and understand figurative language (such as personification, simile and metaphor) (1.5; 1.9)	*These activities may be adapted for K-4 students.* • Listen to a story; then draw a picture to show your favorite part. Use speech bubbles to show what the characters said in the story. • Read with a partner or listen to a favorite poem or story; discuss its style and structure; then write or tell a similar poem or story to share with the class. • Listen to an audiotape of different sounds and use words to describe these sounds. Then write a descriptive paragraph or draw a picture inspired by the sounds on the tape. • Read and then view a video presentation of the same story. Use a Venn diagram or another graphic organizer to compare and contrast the story as it is presented in both forms. Discuss which version you like best and why. • Read, view or listen to a story in small groups. Dramatize a scene in which you learned something about the main character in the story.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 2. Locate and gather information and ideas. (CA 2-7) [See note on p. 8.]	*By the end of grade 2, all students should be able to* a. ask relevant questions to collect information (1.1; 1.2) b. gather information from first-hand experiences (such as people, concrete objects and daily life) (1.2; 1.3) c. gather information from second-hand sources (such as pictures or graphics, trade books or computer programs) (1.2; 1.4) *By the end of grade 4, all students should be able to* d. use key words for locating information (1.2; 1.4) e. gather information from first-hand sources (such as interviews and observations) f. use print and nonprint resources (including electronic resources) to locate information (1.4) g. find information on a topic by examining tables of contents and indexes (1.2; 1.4) h. gather information using pictures, dictionaries, encyclopedias, atlases, trade books and subject-specific resources (1.2; 1.4)	*These activities may be adapted for K-4 students.* • Check out and read a book from the class library or interview someone to learn how to do a simple activity. Using this information, make a "how-to" guide to illustrate the directions you receive; then have another classmate try to follow your guide. • Find the correct spelling of a word by using a dictionary, wall chart or spell checker or by asking a classmate or an adult. Keep an individual word list in your learning log or on a computer. • Find out about a famous person and prepare a written report, a poster or an oral presentation which explains some of the most interesting things about this person. • Locate appropriate resources needed to learn about a newsworthy event and share this information through the writing and production of a skit. • Interview a classmate to discover interesting things about that person from birth to the present. Take notes and introduce your friend to the rest of the class. Then reverse roles. • List three to five interesting things about (name of unit) after listening or reading about it. Write three questions about the topic for which you would like to find more information. Choose one of these questions on which to do more research.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 3. Process, organize and evaluate information and ideas. (CA 2-7) [See note on p. 8.]	*By the end of grade 2, all students should be able to* a. recognize similarities and differences in words, stories and ideas (1.6; 1.10) b. use story elements (such as characters, setting, problem, events and ending) to predict and recall events (1.6; 1.10) c. ask questions to clarify understanding (1.1; 1.2) d. use drawing, writing and speaking to clarify understanding (1.8; 1.10) *By the end of grade 4, all students should be able to* e. interpret and follow brief written directions (such as those in recipes, games, safety guidelines, or the daily list of activities) (1.5; 1.6) f. take brief notes (1.6; 1.8) g. summarize information and ideas (1.6; 1.8) h. organize information and ideas in meaningful ways (1.6; 1.8) i. determine which data best fit a designated purpose (1.7; 1.8)	*These activities may be adapted for K-4 students.* • Use a wordless picture book to tell or write a story. Include a beginning, middle and end. • Talk about a picture-book character's qualities, characteristics and motives based on information gathered from illustrations and on what other characters say to the character. Discuss how these characters are like or different from real people. • Decide on a job that would be interesting to do when you grow up. Prepare a collage of tools, equipment, and other things used on the job. See if classmates can identify the job. • Draw a cartoon strip to show the sequence of three events in a story. • Survey ten people about their recycling habits; then make a graph to show the results of the survey. Explain your graph to the class. • Develop a form for recording predictions and results during a scientific inquiry. Write a statement that summarizes these findings.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 4. Relate literature and other texts to prior experiences. (CA 1-7) [See note on p. 8.]	*By the end of grade 2, all students should be able to* a. recall past reading or viewing when discussing current reading or viewing (1.6; 1.10) b. demonstrate understanding of texts by writing, painting, dramatizing, discussing, etc. (1.6; 2.1) c. make connections between print and nonprint texts and people, events and experiences that are part of their daily lives (1.9; 1.10) d. offer opinions and perceptions about literature based on their experiences (1.5; 1.9) *By the end of grade 4, students should be able to* e. compare and contrast current and past reading or viewing (1.6; 1.10) f. interpret texts by writing, painting, dramatizing, discussing, etc. (1.6; 2.1) g. recall and relate prior experiences to texts (1.6; 1.10) h. integrate texts read and viewed with other areas of study (1.6; 1.10)	*These activities may be adapted for K-4 students.* • Use written conversation with a partner to "discuss" written, visual or oral communications. These writings might include favorite scenes or characters, opinions, comparisons to other texts, questions or connections to real life. • Tell about a real event that is similar to what happened in a story. • Write about a story by comparing the activities of the main character to your experiences or to experiences of characters in other stories. • Read a story or watch a video that takes place in another country, then write a comparison between the culture and customs of the country depicted in the story and those of the United States.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 5. Analyze and evaluate how language and communications influence and reflect the cultures or eras in which they are created. (CA 7) [See note on p. 8.]	*By the end of grade 2, all students should be able to* a. read, view, listen to and respond to culturally diverse literature and videos (such as fairy tales, folktales, contemporary stories and nonfiction) (1.5; 1.9) b. make connections between concepts and ideas in texts and their own experiences (1.9; 1.10) *By the end of grade 4, all students should be able to* c. read, view, listen to and respond to culturally and historically diverse texts and videos (such as myths, tall tales, contemporary and historical fiction and nonfiction) (1.5; 1.9) d. explore and explain culturally and historically diverse texts and videos in a variety of ways (such as drawing, writing, dramatizing and discussing) (1.8; 1.9) e. identify words and phrases (such as idioms, jargon and local expressions) that reflect the cultures or eras in which they are used (1.5; 1.9)	*These activities may be adapted for K-4 students.* • Read, view or listen to versions of the same fairy tale from different countries. As a class, make a wall chart identifying the similarities and differences in the stories. Tell which version of the story you like best and why. • Read or listen to stories about various traditions or holidays around the world. Share your family traditions and celebrations with an e-mail pal or pen pal in another state or country. • Gather information for a short report about your name, its meaning and cultural origins. Interview people in your family or neighborhood about the origins of their names and include the most interesting ones in your report. • Research the contributions of different ethnic groups to American culture; then identify words, phrases or ideas in our language that originated from each group.

COMMUNICATION ARTS K-4

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 6. Apply information, ideas, processes and skills learned in the study of communication arts to new situations and tasks. (CA 1-7) [See note on p. 8.]	*By the end of grade 2, all students should be able to* a. apply knowledge of language conventions (such as story structure, letter-sound relationships, capital letters and periods) to aid in interpreting communications (1.5; 1.10) b. supply words and phrases in predictable texts (1.5; 1.6) c. connect new information to previous knowledge and experiences (1.5; 1.10) d. identify familiar words in new contexts (1.6; 1.10) e. use language for a variety of purposes (such as establishing social relationships, displaying knowledge, gaining and giving information, and influencing others) (1.8; 1.10) *By the end of grade 4, all students should be able to* f. apply comprehension strategies to written, visual and oral texts (1.5; 1.10) g. apply prior knowledge to predict sequences and logical events (1.5; 1.6) h. identify a new or unfamiliar viewpoint in a text (1.5; 1.6) i. use language effectively for a variety of purposes and in different situations (1.10; 2.3)	*These activities may be adapted for K-4 students.* • Make a tape of a news broadcast or write a news article that contains a different ending to a familiar story. • Share information or ask questions during a class discussion about a topic being studied. • Research a particular animal; then make recommendations to a zoo or wildlife park for designing or improving an appropriate habitat for that animal. • Use the pattern of a predictable story to plan and write with several classmates an original story using a similar structure. Make the story into a pop-up or illustrated book for the class library. • Retell a familiar fairy or folktale from another character's point of view. Use puppets to act out the story. • Interview parents or neighbors about what they like best and least about their work or career. Prepare a chart or graph to show the results.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 1. Read, view, listen to, and evaluate written, visual and oral communications. (CA 2-3, 5) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 8, all students should be able to* a. classify and categorize communications by themes and genres (1.6; 1.8) b. compare and contrast various communications (1.5; 1.6) c. analyze figurative language and literary techniques used in effective communications (1.5; 1.6) d. examine cause and effect relationships in literature and other texts (1.6; 1.8) e. contrast fictional accounts with real-life experiences (1.7; 1.8)	*These activities may be adapted for 5-8 students.* • Read a novel; then write a literary letter from a character in the novel to the reader that demonstrates your understanding of the character and his or her motivation. • Develop a literacy portfolio to show your development as a reader. This portfolio might include such items as a list of reading, reading log entries, and double-entry journal entries. After analyzing your strengths and weaknesses, set specific goals for next quarter. • Choose videos independently to watch at home for pleasure; then make annotated recommendations to other students about your favorite videos on 4" X 6" cards to be kept in a class file box. • Cut out various types of communications from a newspaper or magazine (such as an editorial, comic strip, sports article or letter to the editor). Create a poster or bulletin board that compares and contrasts their strengths and weaknesses.

COMMUNICATION ARTS 5–8

COMMUNICATION ARTS 5–8

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 2. Locate and gather information and ideas. (CA 2-7) [See note on p. 14.]	*By the end of grade 8, all students should be able to* a. determine key words to use in locating multiple resources (1.2; 1.4) b. select appropriate electronic and print resources for research purposes (1.1; 1.2) c. compare several sources on a topic to determine reliability (1.2; 1.7) d. identify and analyze organizational patterns of print and nonprint resources to facilitate research (1.2; 1.6) e. explore community resources (1.3; 1.4)	*These activities may be adapted for 5-8 students.* • Interview by telephone a person who plans to make a formal visit to the school; then write a short speech to introduce the guest to classmates. • Research the life, personality and achievements of a favorite author or historical or contemporary figure. Present a dramatic monologue in character, allowing classmates to interview or ask follow-up questions as they try to figure out the mystery personality. • Locate sources that present opposing viewpoints of a current or historical event. Make a chart to compare the information; then decide which source is the most reliable. • Create an Internet scavenger hunt on a topic with a partner. Trade with another team and practice finding information on the Internet.

COMMUNICATION ARTS 5–8

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 3. Process, organize and evaluate information and ideas. (CA 2-7) [See note on p. 14.]	*By the end of grade 8, all students should be able to* a. recognize different viewpoints, biases and propaganda (1.6; 1.7) b. distinguish between fact and opinion (1.6; 1.7) c. draw conclusions and form opinions (1.6; 1.8) d. take notes and record sources consulted (1.6; 1.8) e. summarize main ideas (1.6; 1.8) f. determine relevance of information to purpose and audience (1.5; 1.6) g. process and organize thinking about a topic using a variety of formats (1.8; 1.10)	*These activities may be adapted for 5-8 students.* • Analyze TV commercials, magazine ads, billboards, or other advertisements to distinguish between fact and opinion. Then create an advertisement based only on facts. • Keep a reading log or double-entry journal to record opinions, ideas, questions and predictions before reading; to take notes and write down your questions and thoughts during reading; and to summarize or clarify information or understanding after reading. Use your log as a resource for literature circle discussions. • Write a set of instructions for creating a simple design or origami product. Ask another student to follow the instructions. Then together revise the instructions for clarity. • Create a flowchart or other visual aid to illustrate a concept or process, such as photosynthesis or digestion. • Write the names of school subjects on the board. With a partner brainstorm a list of jobs that might use the information taught in that subject. Share your list.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 4. Relate literature and other texts to prior experiences. (CA 1-7) [See note on p. 14.]	*By the end of grade 8, all students should be able to* a. make comparisons and draw conclusions about texts based on experiences in daily life (1.9; 1.10) b. recognize similarities and differences among new texts and those previously read or viewed (1.6; 1.10) c. interpret and respond to texts through performances in the fine arts and other content areas (1.10; 2.5)	*These activities may be adapted for 5-8 students.* • Write or tell about a real experience that reminds you of events in a novel or another text. • Collect favorite poems around a theme for a mini-anthology; make and illustrate a book to put them in. Include a brief commentary after each poem that relates the theme, events or characters of the poem to your life. • Watch a video of a historical event or read a newspaper account of a historical scientific discovery. Compare this with a similar current event through the eyes of a historian or a scientist.

COMMUNICATION ARTS 5–8

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 5. Analyze and evaluate how language and communications influence and reflect the cultures or eras in which they are created. (CA 7) [See note on p.14.]	*By the end of grade 8, all students should be able to* a. read, view, listen to and respond to a variety of cultural and historical texts and videos (1.5; 1.9) b. analyze communications to determine how they reflect particular cultures or eras (1.6; 1.9) c. explore how the English language changes as a result of historical events and cultural connections (1.6; 1.9) d. compare and contrast communications that reflect differing perspectives on a current issue (1.6; 1.9)	*These activities may be adapted for 5-8 students.* • Create a two-sided time line. On one side depict events that happened during an author's lifetime; on the other, depict the author's works. Draw conclusions about the relationship between an author's life and works. • Collect information and artifacts to show how a particular culture has influenced the English language; create an exhibit to present findings. • Create a comic strip or political cartoon that reflects a current opinion on a topic; then create another cartoon that reflects an opposing opinion on the same topic. Write a short paper explaining why people may choose to hold one opinion or the other. • Read a literary work written in a different culture and era. Write a short paper in which you explain what you learned about that culture and time period by reading the work; then compare that culture and era to American culture today. • Collect a variety of advertisements from newspapers and magazines to create a collage that demonstrates a particular type of advertising appeal.

COMMUNICATION ARTS 5–8

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 6. Apply information, ideas, processes and skills learned in the study of communication arts to new situations and tasks. (CA 1-7) [See note on p. 14.]	*By the end of grade 8, all students should be able to* a. apply comprehension strategies and prior knowledge to new situations and tasks (1.5; 1.10) b. predict meanings of new words and concepts from context (1.6; 1.10) c. develop views based on new readings and experiences (1.6; 1.10) d. use language effectively for a variety of purposes and in different situations (1.10; 2.3)	*These activities may be adapted for 5-8 students.* • Develop as a class, clear and logical criteria for evaluating a written, visual or oral presentation or project. Practice evaluating using this scoring guide and make recommendations for changes in the guide to make it more user-friendly. • Invent a new product or device by beginning with a need. Create a diagram or model of the product (CAD, scale or working model), including a written description of its purpose and instructions for its use. • Research a topic that you believe will have an impact on life in the 21st century. Use this information to predict future trends.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 1. Read, view, listen to, and evaluate written, visual and oral communications. (CA 2-3, 5) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 12, all students should be able to* a. analyze and evaluate literary devices and techniques (1.5; 1.9) b. make connections to previously read or viewed material or to real situations (1.6; 1.10) c. analyze the elements of fiction and nonfiction, including setting, plot, characters, theme, purpose, points of view, style and tone (1.6; 1.9) d. analyze and evaluate cause and effect relationships in fiction and nonfiction (1.5; 1.6)	*These activities may be adapted for 9-12 students.* • Explain why fictional characters fit certain patterns (hero, stereotype, protagonist or antagonist) by comparing them to similar characters in other novels, short stories, narrative poems or films. • Listen to a newscast or political debate or read an editorial; then discuss or debate the issues being addressed. Create a transparency or poster to illustrate pros and cons of the issue. • Compare various versions of a play or film to explore characters' motivations. As the director of the play, prepare a character study to inform an actor preparing to play the role.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 2. Locate and gather information and ideas. (CA 2-7) [See note on p. 20.]	*By the end of grade 12, all students should know how to* a. plan and design methods to collect reliable data for particular purposes and audiences (1.1; 1.3) b. generate a list of key words and sources for a research topic (1.2; 1.4) c. conduct searches using a variety of technologies and resources (1.2; 1.4) d. select applicable primary and secondary resources from print and nonprint materials (1.4; 1.7) e. access community resources (1.3; 1.4)	*These activities may be adapted for 9-12 students.* • Research a career or business using a variety of techniques, such as observations, surveys, experiments and interviews. Produce a report in a format appropriate for the subject and intended audience. • Use a combination of personal interviews as well as electronic resources (such as databases, CD-ROM and online sources) to gather information about career or college decisions. • Design and create a survey document to gather information about a school or community issue. • Conduct a computer search for an I-search topic. Keep a log of your search and your final results. • Assume your company (you decide what it is) plans to open a plant in another country. Collect information on all aspects of that country that might have an impact on your plant. Then prepare a memo recommending or not recommending that country based on climate, resources, etc.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 3. Process, organize and evaluate information and ideas. (CA 2-7) [See note on p. 20.]	*By the end of grade 12, all students should be able to* a. establish criteria for analyzing resources by identifying purpose and intended audience (1.2; 3.1) b. select useful ways to organize materials (1.4; 1.8) c. summarize or paraphrase information presented in a variety of communications (1.6; 1.8) d. evaluate materials for faulty reasoning, biases and propaganda (1.6; 1.7) e. identify similarities, differences, repetition and inaccuracies in data collected (1.6; 1.7) f. draw conclusions and form opinions based on data collected (1.6; 1.8)	*These activities may be adapted for 9-12 students.* • Paraphrase or summarize graphs, charts, diagrams and/or illustrations found in a written text. Evaluate them to see if they provide additional information to what you have already found in the text. • Find examples of brochures that are organized to present information in different ways. Analyze which of the formats presents information most clearly. Develop a list of recommendations to help writers of brochures present information that is clear and well-organized. • Identify techniques that authors and speakers use to slant information by comparing news accounts of the same event or by analyzing communications for fact and opinion.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 4. Relate literature and other texts to prior experiences. (CA 1-7) [See note on p. 20.]	*By the end of grade 12, all students should be able to* a. compare and contrast a variety of genres and texts (1.6; 1.8) b. evaluate texts considering prior experiences and previous readings or observations (1.9; 1.10) c. interpret and respond to texts through performances in the fine arts and other content areas (1.10; 2.5)	*These activities may be adapted for 9-12 students.* • View or read two different communications about the same topic; then compare and contrast them, evaluating strengths and weaknesses according to established criteria. • Read a novel or play that deals with the workplace in some way. Compare and contrast the working situation depicted in the text with a similar working situation today. • Read several essays offering differing viewpoints on an issue; then organize a class debate on the issue, assigning classmates to the different sides.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 5. Analyze and evaluate how language and communications influence and reflect the cultures or eras in which they are created. (CA 7) [See note on p. 20.]	*By the end of grade 12, all students should be able to* a. read, view, listen to and respond to literature, film and other texts from diverse cultures and eras (1.5; 1.9) b. determine relationships between literature and other communications and their historical and/or cultural contexts (1.6; 1.9) c. analyze and draw conclusions about the addition/deletion of words to a language and the changes in the meanings of words over time (1.2; 1.6) d. create communications that reflect cultural, historical or current perspectives on a topic/issue (1.8; 1.9)	*These activities may be adapted for 9-12 students.* • Interpret selections from the work of a writer, an artist or a musician after reading primary and secondary sources about his or her life and culture. • Demonstrate an understanding of a historical event by creating a speech, essay, poem or song about the event using language typical of the times. • Explain how a piece of literature, visual art, music or an invention reflected or influenced the culture in which it was created.

I. Gather, Analyze and Apply Information and Ideas

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 6. Apply information, ideas, processes and skills learned in the study of communication arts to new situations and tasks. (CA 1-7) [See note on p. 20.]	*By the end of grade 12, all students should be able to* a. select effective communication strategies and formats to develop and clarify new ideas and perspectives (1.8; 1.10) b. predict meanings of new words and concepts from context (1.6; 1.10) c. predict outcomes, anticipate consequences, make judgments and adjust personal opinions based on new knowledge (1.6; 1.10) d. provide support for observations and opinions (1.8; 4.1)	*These activities may be adapted for 9-12 students.* • Interview a person who is an authority in a technical area. Note the jargon the person uses to explain his or her job; then develop a glossary of terms insiders use on the job. • Analyze a product's function or an organization's structure in relation to its purpose. Develop a presentation to suggest changes to make the product or organization more efficient. • Recommend a person for a job, introduce a new product, ask for an adjustment of services or charges, or outline a proposed plan of action. Complete any necessary research; then select the most appropriate format and draft your communication. • Assume your supervisor is traveling to another country. Collect information from the Internet to inform that person about appropriate dress, protocol, weather, currency, etc. Summarize the information in a useful form.

II. Communicate Effectively Within and Beyond the Classroom

K-12 Content Overview

To interact successfully with others at home, at school and at work, students must be able to communicate effectively with a variety of audiences for different purposes. In writing and speaking, students need to develop an awareness of audience and learn how to adjust their communications accordingly. This flexibility is a crucial element in real-world communications. The more students practice this skill in school, the more prepared they will be to handle the variety of situations requiring communication that they will face throughout their lives.

But audience awareness alone is not enough to guarantee successful communication. Students must learn concepts and strategies to use in creating effective communications (for example, different organizational patterns, rhetorical strategies, adequate support of key points, and writing and speaking for clarity) by studying models of effective writing and speaking. Proficiency in standard English usage, punctuation, spelling and mechanics is crucial as well. While these concerns are less important than what is said (content) and how it is said (style), repeated errors may be distracting to the intended audience and undermine the speaker's or author's credibility.

Just as students need to know their intended audience in order to create effective written and spoken communications, they need to develop good listening skills before they can intelligently respond orally to the ideas of others. Students must be able to summarize a speaker's main ideas, ask relevant questions to clarify important points, and then make comments that significantly advance the discussion.

Beginning in the elementary grades, students should be challenged to create a variety of communications. As students progress, these communications should become more complex. For example, a primary student might create a time line of key events during an important person's life; an upper elementary student might write a short biography of the person; a middle school student might write a paper about the historical period and the significance of the person in that era; and a high school student might research the period and the person and then create a piece of historical fiction which incorporates that information. Such spiraling of complexity in the creation of communications should be a key element of the communication arts curriculum.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 1. Write about, visually represent and discuss written, visual and oral communications. (CA 1, 4, 6) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 2, all students should be able to* a. use pictures or create drawings to aid understanding (1.8; 2.5) b. talk about characters and their actions in stories (2.3; 2.4) c. write about, draw or retell part of a story or a learning experience (2.1; 2.4) d. write about, draw or retell information or ideas discovered in written or oral texts or videos (2.1; 2.4) *By the end of grade 4, all students should be able to* e. talk about literature and other kinds of communications in small groups (2.3; 2.4) f. distinguish between main and supporting ideas (1.6; 2.4) g. identify and discuss story elements (such as setting, plot, structure, characters and themes) (1.6; 2.3) h. respond to communications in a variety of ways (such as role playing, drawing and writing) (2.1; 2.4) i. make and explain predictions (1.6; 2.4) j. explain how fact and fiction differ (1.7; 2.3)	*These activities may be adapted for K-4 students.* • Recall elements of a story to retell sequence: *beginning* (characters, setting, problem), *middle* (attempts to solve the problem), and *ending* (resolution). Use a flannel board or puppets to tell the story. • Present a fiction or nonfiction story in another medium (such as comic book, storyboard, poem, dramatization, commercial, video, painting, or song). • Write a poem or letter from one character to another in a story. In the poem or letter, include five clues that show what the character who is writing the poem or letter is like.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 2. Create print and nonprint communications to demonstrate understanding of information and ideas. (CA 1, 4, 6) [See note on p. 27.]	*By the end of grade 2, all students should be able to* a. dictate information to express their own ideas (1.8; 2.1) b. explain their own writing by reading it out loud or telling about it (2.1; 2.2) c. demonstrate understanding by drawing, tallying, labeling, writing, explaining, creating models, dramatizing, etc. (1.8; 2.1) d. extend comprehension by role-playing, questioning and referring to personal experiences (1.10; 2.3) e. use classroom resources (environmental print, predictable texts, peers' stories, etc.) as models for writing (1.5; 1.10) *By the end of grade 4, all students should be able to* f. clarify thoughts and ideas using visual representations (such as pictures, diagrams, models and demonstrations) (1.8; 2.1) g. select main and supporting details for a topic (1.8; 2.1) h. use their own words to explain new words and definitions (1.5; 2.3) i. identify direct quotations from sources by using quotation marks (1.8; 2.2)	*These activities may be adapted for K-4 students.* • Keep a daily journal of learning experiences by drawing and writing. Tell or read a journal entry to a classmate. • Write a short note or letter to a friend or classmate telling about something you have learned. Include illustrations and several items of information. • Design and construct a model using available materials (such as paper, clay, blocks or cardboard) to represent something you have learned on a topic. • Tape an interview in which an adult talks about his or her childhood. Write a report comparing the adult's childhood experiences with those of a typical child today. Include direct quotations from the person interviewed in the report. • Create a class mural composed of pictures of people working at jobs you think would be interesting. Discuss your choices with your classmates.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 3. Create print and nonprint communications for various audiences and for a variety of purposes. (CA 1, 4, 6-7) [See note on p. 27.]	*By the end of grade 2, all students should be able to* a. write daily about a variety of topics and using a variety of formats (moving over time from invented spelling to conventional spelling) (2.1; 2.2) b. adjust loudness of speaking voice to different situations in the classroom (conferences, small group work, presentations to the entire class) (2.1; 2.2) c. use appropriate visual representations (such as pictures, diagrams, models and demonstrations) for a variety of audiences and purposes (1.8; 2.1) *By the end of grade 4, all students should be able to* d. select and use various types of communications (such as fairy tales, letters, personal narratives) that are appropriate for audience and purpose (2.1; 2.2) e. demonstrate effective communication skills in a variety of situations (2.1; 2.3) f. use technological tools to create communications (2.7)	*These activities may be adapted for K-4 students.* • Write for a variety of authentic purposes (such as thank-you notes, invitations, schedules, lists, recipes, letters, reminders, requests, weather reports and log or journal entries). • Create a videotape presentation that explains daily classroom procedures to share with parents at Open House. • Write a friendly letter using a computer. • Write with several classmates a readers theater script based on a historical event; then present the script to the class using simple props. • Create a storyboard to be used in a puppet show or dramatization of a favorite story. • Contribute to a class newsletter or "radio broadcast" that contains at least five different forms of communication, such as stories, letters, announcements, directions, and advertisements.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 4. Create print and nonprint communications to publish or formally present information and ideas. (CA 1, 4, 6-7) [See note on p. 27.]	*By the end of grade 2, all students should be able to* a. tell or write stories with a setting, plot and characters (2.1; 2.5) b. speak and write in complete thoughts to communicate clearly (2.1; 2.2) c. organize and sequence thoughts and ideas logically (2.1; 2.2) d. self-check content and conventions of written work by reading aloud (2.2) e. use appropriate visual representations to present information and ideas (1.8; 2.1) *By the end of grade 4, all students should be able to* f. write or speak about a theme or topic (2.1; 2.3) g. revise communications in response to feedback (2.2; 2.3) h. edit and proofread (2.2) i. set goals for improving communications (2.1; 4.5) j. use visual representations as supporting material for oral presentations (1.8; 2.1)	*These activities may be adapted for K-4 students.* • Plan, organize and present a play with classmates based on a story listened to, read or viewed. • Illustrate a story or poem; then explain the part of the story that inspired each illustration. • Compose a poem or song to tell about something new you have learned. • Compare two historical figures, charting similarities and differences; then explain the chart to classmates and support your reasoning with examples. • Give a speech or demonstration about a favorite hobby or activity. • Plan, draft and revise a piece of writing. During revision, read the piece to several classmates for feedback. Make revisions based on their responses to clarify ideas or provide additional information. • Devise a simple chart to show categories of a collection; then use this visual aid to explain the categories to a small group.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 5. Participate in informal presentations and discussions. (CA 1, 6) [See note on p. 27.]	*By the end of grade 2, all students should be able to* a. hold conversations with peers and familiar adults (2.3; 2.4) b. listen to others and respond courteously to their ideas (2.3; 2.4) c. stay on the topic (2.1; 2.4) d. ask and answer questions during discussions (2.3) *By the end of grade 4, all students should be able to* e. speak clearly and loudly enough to be heard (2.1; 2.3) f. listen and respond courteously to the views of others (2.1; 2.3) g. stay on the topic (2.1; 2.3) h. ask and answer relevant questions during discussions (2.3) i. exchange information and ideas using technology (2.3; 2.7)	*These activities may be adapted for K-4 students.* • Participate in a literature discussion group. Discussion may include such topics as favorite parts of the story, responses to characters' actions, actions and events related to your own experiences, or comparisons to other books read. • Plan with others a class party celebrating a favorite author's birthday. Brainstorm to determine entertainment, refreshments and decorations. Record duties and participation of those involved. • Learn to use e-mail. Contact students in a country or state you would like to learn about. Exchange information with them via the Internet.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 6. Demonstrate proficiency in speaking and writing standard English. (CA 1, 4, 6) [See note on p. 27.]	*By the end of grade 2, all students should be able to* a. speak standard English with increasing fluency to large and small groups (2.1; 2.3) b. leave spaces between words to show understanding of the concept of a "word" (2.2) c. use complete sentences (2.2) d. recognize and increase proficiency in using end punctuation and capital letters (2.2) e. spell an increasing number of words using letter-sound associations and letter patterns (2.2) f. recognize others' overgeneralizations of the rules of the English language (for example, use of regular verb endings for irregular verbs: "singed" for "sang") (2.2) *By the end of grade 4, all students should be able to* g. demonstrate increasing proficiency in spelling, usage, punctuation and capitalization in their writing (2.2) h. demonstrate increasing proficiency in standard English usage in their speaking (2.2) i. choose whether formal or informal language best suits the audience and purpose (2.1; 2.3)	*These activities may be adapted for K-4 students.* • Keep a writing portfolio to provide evidence of increasing proficiency in spelling and the use of conventions. • Circle words that look misspelled to practice editing; then use available sources (such as peers, adults, the dictionary or an electronic spell-check program) to correct misspellings. • Practice leaving a clearly worded message on an answering machine. • Practice answering the telephone and taking a correct message in writing. • Write a letter to an organization to request information for a unit of study. Proofread your letter before you send it. • Use a rubric to help a classmate edit a story. • Write a thank you note to someone who helped you with a school project.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 1. Write about, visually represent and discuss written, visual and oral communications. (CA 1, 4, 6) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 8, all students should be able to* a. talk and write about a variety of communications (2.1; 2.4) b. explain how the elements of a certain genre influence each other (1.9; 2.3) c. compare and contrast communications in their writing and speaking (2.1; 2.4) d. talk and write about figurative language and literary techniques used in effective communications (2.1; 2.4) e. talk and write about cause and effect relationships in literature and other texts (2.1; 2.4) f. compare and contrast fictional accounts with real-life experiences in their writing and speaking (2.1; 2.4) g. respond to communications using visual representations (such as dramatizing, drawing, and painting) (2.4; 2.5)	*These activities may be adapted for 5-8 students.* • As a group, brainstorm a list of the elements of a mystery story. Then read a mystery novel in class. During reading, keep a reading log in which you compare the elements found in the novel with your list. • Identify several passages from your reading that use figurative language. Then rewrite these passages in strictly literal language. Evaluate which version is more effective and why. • Read a story that involves a complex chain of cause and effect relationships. Create a flowchart that visually represents these relationships.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 2. Create print and nonprint communications to demonstrate understanding of information and ideas. (CA 1, 4, 6) [See note on p. 33.]	*By the end of grade 8, all students should be able to* a. formulate and support information and ideas by making predictions and comparisons, developing opinions and drawing conclusions (1.6; 2.4) b. distinguish between summaries and direct quotations in their writing (1.8; 2.1) c. incorporate topic-related vocabulary into reports and presentations (2.1; 2.4) d. use visual representations to clarify and support ideas during oral presentations (1.8; 2.1)	*These activities may be adapted for 5-8 students.* • Present a set of instructions for any task in two distinct forms (such as symbolic and written, outline and flowchart, or poetic verse and diagram). Decide which set of instructions is easier to follow and why. • Write an article for the school newspaper that includes the opinions of three people who hold different positions within the school. Ask all three the same questions about the topic. Use both summary and direct quotation in your article. • Interview a person who has a career you would like to learn about. Design a pamphlet to summarize information about his or her job and needed qualifications. Include at least three new terms learned during the interview.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 3. Create print and nonprint communications for various audiences and for a variety of purposes. (CA 1, 4, 6-7) [See note on p. 33.]	*By the end of grade 8, all students should be able to* a. select and use formats appropriate for audience and purpose (2.1; 2.2) b. adjust language use considering context and audience (2.2; 2.3) c. use technological tools to create and revise communications (2.2; 2.7)	*These activities may be adapted for 5-8 students.* • Demonstrate through roleplaying, skits or other means of communication several ways to express the same concern to different audiences. • Write letters for real purposes: to correspond with a pen pal, to place an order, to request information, to register a complaint, or to thank someone. • Create a poster or flyer that gives directions for entering a contest, announces an upcoming event or promotes a candidate for office. • Write and send e-mail to make a request or enter into a discussion with students in another state or country on the Internet.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 4. Create print and nonprint communications to publish or formally present information and ideas. (CA 1, 4, 6-7) [See note on p. 33.]	*By the end of grade 8, all students should be able to* a. plan and compose communications (2.1; 2.5) b. produce communications using available technologies (2.1; 2.7) c. evaluate and revise content considering audience feedback (2.2; 2.3) d. edit and proofread communications (2.1; 2.2) e. set goals for improving their communications (2.1; 4.5) f. use techniques observed in effective communications as models for speaking and writing (2.1; 2.2) g. use visual representations as supporting material for oral presentations (1.8; 2.1)	*These activities may be adapted for 5-8 students.* • Use a computer to publish a class or neighborhood newsletter. Include such items as editorials, news stories, announcements, advertisements and cartoons. • Produce prewriting (such as an outline or cluster) to generate ideas about a topic for writing or speaking. Keep a learning log to record other techniques used during the project; contribute these to a class bulletin board. • Explain orally to classmates information presented in a graphic organizer (such as a chart, table, graph or flowchart). • Present your writing portfolio at a parent conference, explaining why certain pieces have been included in the portfolio. Discuss your growth as a writer and set goals for next quarter.

COMMUNICATION ARTS 5–8

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 5. Participate in informal presentations and discussions. (CA 1, 6) [See note on p. 33.]	*By the end of grade 8, all students should be able to* a. speak clearly and loudly enough to be heard in large and small groups (2.1; 2.3) b. listen attentively and respond courteously to others (2.1; 2.3) c. stay on the topic (2.1; 2.3) d. contribute by making relevant comments (2.3) e. exchange information and ideas using technology (2.3; 2.7)	*These activities may be adapted for 5-8 students.* • Work in a group to reach consensus concerning a classroom or simulated workplace problem, such as what action to take when someone is habitually late or absent. • Participate in peer conferencing, giving helpful and courteous response to another's writing. • Exchange your thoughts concerning current classroom reading with classmates or the teacher via e-mail.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 6. Demonstrate proficiency in speaking and writing standard English. (CA 1, 4, 6) [See note on p. 33.]	*By the end of grade 8, all students should be able to* a. use standard spelling in materials written for another reader (2.1; 2.2) b. self-correct usage, punctuation, capitalization and mechanics in their writing (2.2) c. demonstrate increasing proficiency in standard English usage in their speaking (2.1; 2.2) d. demonstrate increasing fluency in a variety of situations requiring writing and speaking (2.1; 2.3)	*These activities may be adapted for 5-8 students.* • Keep a personal spelling list in your writing folder of words you want to learn. Have a friend select words from the list for you to spell. • Practice writing a letter to apply for a position from the classified help wanted advertisements or obtain and complete an application form for a local business. • Proofread your own writing for errors, keeping a running list of problem areas. Devise a plan for improvement. • Write descriptions with other students of various class jobs. Complete an application for the job you would like to have for the month. Other students will interview the applicants. • Take a passage of prose and reduce all compound and complex sentences to simple sentences. Analyze the results of this exercise on readability and fluency. Then, without looking at the original, recombine the sentences to improve clarity and readability.

COMMUNICATION ARTS 9-12

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 1. Write about, visually represent and discuss written, visual and oral communications. (CA 1, 4, 6) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 12, all students should be able to* a. respond formally and informally to a variety of themes and genres (2.1; 2.3) b. analyze and evaluate literary devices, techniques and structural elements through their writing and speaking (2.1; 2.4) c. compare and contrast communications to previously read or viewed material or to real situations (2.3; 2.4) d. analyze and evaluate through their writing and speaking the cause and effect relationships found in fiction and nonfiction (2.1; 2.4)	*These activities may be adapted for 9-12 students.* • In a literature discussion group, read three texts in three different genres dealing with the same theme. Discuss the effectiveness of the three texts with your classmates. Record the points made during the discussion in your notes. • Compare the events that occur in a text to your life. Write a paper in which you use the original text as a model for structure and style. • Create a visual representation (diagram, flowchart, etc.) that details the cause and effect sequence of events in a text. Now change one of the causes or effects in the middle of the story and represent how the later events in the text would have changed as a result of this one change.

COMMUNICATION ARTS 9-12

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 2. Create print and nonprint communications to demonstrate understanding of information and ideas. (CA 1, 4, 6) [See note on p. 39.]	*By the end of grade 12, all students should be able to* a. formulate and support a thesis or hypothesis (2.1; 3.5) b. demonstrate use of a growing vocabulary (2.1; 2.2) c. present information using appropriate available technologies (2.1; 2.7)	*These activities may be adapted for 9-12 students.* • Organize and present information using available technologies to develop tables, graphs, charts, outlines and/or time lines. • Formulate a thesis based on research and analysis of written, oral and/or visual texts. Design a flowchart or other graphic organizer to show how the evidence supports the thesis. • Use a variety of informal writing strategies (such as brainstorming, clustering or drawing) to understand a complex idea. Share the "write to learn" strategy that works best for you with another student.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 3. Create print and nonprint communications for various audiences and for a variety of purposes. (CA 1, 4, 6-7) [See note on p. 39.]	*By the end of grade 12, all students should be able to* a. select and use formats appropriate for audience and purpose (2.1; 2.2) b. analyze appropriateness and effectiveness of language use, considering audience and purpose (2.1; 2.2) c. communicate effectively in a variety of real or simulated workplace situations (2.3; 2.6)	*These activities may be adapted for 9-12 students.* • Develop a proposal for a new program to address a particular need at school or in the community. Present data supporting your proposal to the school board or city council using graphic organizers. • Write a letter of inquiry to a personnel manager asking for an application, job information and a possible interview for potential employment. • Select a current event and create an audiotape account of the event for two different audiences. • Roleplay in small groups how employees might solve an authentic workplace dilemma using effective communication techniques. • Write directions for operating a simple piece of equipment; then evaluate the clarity of your directions as others attempt to follow them.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 4. Create print and nonprint communications to publish or formally present information and ideas. (CA 1, 4, 6-7) [See note on p. 39.]	*By the end of grade 12, all students should be able to* a. plan and compose a variety of communications (2.1; 2.5) b. use a variety of technologies to produce communications for different audiences and purposes (2.1; 2.7) c. evaluate and revise communications after considering audience feedback (2.2; 2.3) d. edit and proofread their own communications to meet conventional standards (2.1; 2.2) e. revise their own communications for clarity (2.2; 2.3) f. offer advice to classmates about revision and editing, providing support for their observations and opinions (2.2; 2.3) g. analyze a variety of effective communications and use them as models for writing and speaking (2.1; 2.2) h. set goals for improving future communications (2.1; 4.5) i. create visual representations using technology (1.8; 2.7)	*These activities may be adapted for 9-12 students.* • Compose a song, short story or poem about an unusual event or person. • Explain how you work to plan and create written communications for different audiences. Develop a diagram or chart to illustrate your processes. • Create a variety of communications using word processing and desktop publishing techniques. • Create a multimedia campaign to inform and persuade a schoolwide audience to take a certain viewpoint or action. • Write a letter to the editor of a local paper presenting your opinion about a school or community issue. Evaluate your letter according to agreed-upon criteria for quality letters and make necessary revisions before sending it. • Make a persuasive argument for selecting a particular career. Use visual aids to strengthen your presentation. • Discuss information collected from the news media detailing the pros and cons of a proposed law. Conduct a survey to discover the opinions of other students and publish the results using a chart or graph.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 5. Participate in informal presentations and discussions. (CA 1, 6) [See note on p. 39.]	*By the end of grade 12, all students should be able to* a. speak expressively, adjusting tone and style of speech to audience and purpose (2.3) b. demonstrate effective listening by making relevant comments (2.3; 4.6) c. respond appropriately to others' points of view (2.3; 4.6) d. summarize or paraphrase the main points of the discussion (2.2; 2.3) e. exchange information and ideas using technology (2.3; 2.7)	*These activities may be adapted for 9-12 students.* • Participate in a small group discussion about a literary work or another text; then summarize the main points of the discussion from your group for the whole class. • In small groups, take turns telling personal stories. Respond with relevant comments during the telling of the stories. Then summarize the stories of the group. • Establish an e-mail pen pal relationship with a student your age in another town. Find out about his or her life, town and school. Write a report on your e-mail pal, clear the draft with him or her first, then present the information to your class.

II. Communicate Effectively Within and Beyond the Classroom

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 6. Demonstrate proficiency in speaking and writing standard English. (CA 1, 4, 6) [See note on p. 39.]	*By the end of grade 12, all students should be able to* a. demonstrate fluency and accuracy in written and spoken communications (2.1; 2.2) b. consult sources (such as dictionaries, spell checkers and handbooks) to increase accuracy in spelling, usage, punctuation and mechanics (1.2, 1.4)	*These activities may be adapted for 9-12 students.* • Edit and proofread written and oral presentations to meet conventional standards. Use grammar/spell checkers in word processing programs. • Compose and proofread a follow-up letter to be written after a job interview. • As the manager, you are in charge of packing equipment and supplies for away basketball games. You are not going on the next trip. Write a memo to the assistant manager explaining what needs to be done. • Write a passage of prose using only simple sentences. Analyze the problems such a style causes for a reader. Then use sentence-combining to improve clarity and readability.

III. Recognize and Solve Problems

K-12 Content Overview

As students encounter personal, family, workplace, environmental, and societal problems, they must be prepared to work independently and collaboratively to find solutions. To solve problems successfully, students should use all of the communication arts processes efficiently: they must be able to identify, analyze and articulate the problems that they see; communicate possible solutions clearly; develop and implement plans to solve problems; and document and evaluate the effectiveness of solutions.

By analyzing literature and other texts that they read or view, students can learn much about their problem-solving skills. They should be able to identify the problems faced by characters and real people, evaluate the effectiveness of the solutions attempted, predict outcomes based on their analyses, and apply the lessons learned to their own lives.

Students also receive much practice in practical problem solving as they create written, oral and visual communications. Deciding the best approach to use for a particular audience, the best organizational structure for a piece of writing or speech, the best way to make a point so that it will be clearly understood, and the best way to revise a piece in light of feedback from others are just a few of the many complex problem-solving situations that arise during the process of creation.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 1. Apply communication strategies to identify, understand and solve problems. (CA 1-7) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 4, all students should be able to* a. contribute ideas and suggestions to facilitate problem solving (2.3; 3.6) b. listen and respond to others' suggestions (2.3; 3.6) c. recognize that there are different ways to solve the same problem (3.2; 3.6) d. ask questions to clarify understanding (1.1; 3.1) e. collect relevant information using available resources (1.4; 3.6) f. state problems and proposed solutions clearly in their own words (2.3; 3.1) g. organize information using a variety of formats (1.8; 3.1) h. show persistence when attempting to solve problems (3.3; 3.6) i. apply previously successful problem-solving strategies (3.2; 3.3) j. use available technologies to communicate problems and solutions (2.7) k. modify plans or actions if necessary after considering others' suggestions (3.6; 3.7)	*These activities may be adapted for K-4 students.* • Solve a mathematical problem; then draw a picture or make a model or graphic representation of your solution and use this to explain how you solved the problem. • Identify an environmental problem; write a skit or make a poster with a partner suggesting steps to help people solve the problem. • Predict the effects of altering variables in an experiment; then record predictions and resulting effects on a chart to share with class members. • Participate in a discussion analyzing peer conflicts in the classroom; offer possible solutions; then write suggestions to contribute to a classroom rule book. • Make a pamphlet to inform others of the effects of pollution on plants and animals; include suggestions for protecting the environment from pollution. • Plan and conduct an opinion poll of school staff and students on a proposed improvement; present the results in a letter to the principal. • Collect information on tornado safety using available technology in the library media center; create a display detailing safety procedures. Include a list of resources consulted.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 2. Analyze and evaluate problem-solving strategies of characters in fiction, nonfiction, drama and film. (CA 2-3, 5, 7) [See note on p. 46.]	*By the end of grade 4, all students should be able to* a. identify the problem or goal of the main character (3.1) b. explain characters' actions (3.4; 3.5) c. predict what might happen because of a character's problem (3.5; 3.6) d. describe how a character solves a specific problem (3.4; 3.7) e. compare problems and solutions of characters in different texts (3.1; 3.4) f. compare problems and solutions of fictional characters to real situations (1.6; 3.4)	*These activities may be adapted for K-4 students.* • Roleplay with classmates a scene from a story in which a character has solved a problem. Create a new roleplay in which the character solves the problem differently. • Read, listen to or view a tale such as *The Three Little Pigs*. Then read or listen to a parody such as *The True Story of the Three Little Pigs*, told from another character's point of view. Discuss the differences in problems and solutions experienced by both characters. As a class, make a Venn diagram or other graphic representation to show the similarities and differences between the two stories. • Consider how the main character solves a problem in a story; then create an eyewitness report showing the possible effects of his or her actions on the other characters in the story. • Discuss in a literature circle a problem faced by one of the characters in a story; then write about or draw a picture of two possible solutions to the character's problem. • Plan a mystery story by creating a story map that details how the main character will solve the mystery; then write your story. Contribute the completed mystery to the class library.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 3. Analyze and evaluate problems encountered by the creators of written, oral and visual communications. (CA 2-3, 5, 7) [See note on p. 46.]	*By the end of grade 4, all students should be able to* a. evaluate the effectiveness of an author's or speaker's choice of format (3.1; 3.4) b. analyze and evaluate a speaker's decisions concerning length of presentation, choice of content, and style (3.1; 3.4) c. analyze and evaluate the effectiveness of a speaker's use of visual aids (size, quality, color, clarity, etc.) (3.1; 3.4)	*These activities may be adapted for K-4 students.* • Rewrite a story or fairy tale in another genre (mystery story, tall tale, news report, etc.); then discuss why the author's original choice of genre was or was not as effective as your choice. • Listen to a 3-5 minute book report delivered to the class by one of your peers. Rewrite the report for a different length of presentation (perhaps 10 minutes) and for a different audience (such as grandparents on grandparents day). Analyze the differences between the two presentations. • Develop visual aids for an oral presentation that will serve as a culminating activity for a unit of study. Keep a log of your thinking as you make decisions about how to do your visual aids. Note especially any problems that you encounter and your solutions for these problems.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 4. Analyze and solve problems involved in creating their own written, oral and visual communications. (CA 1, 4, 7) [See note on p. 46.]	*By the end of grade 4, all students should be able to* a. choose language appropriate for audience and purpose (2.1; 3.6) b. organize communications logically (1.8; 3.5) c. revise ineffective communications (2.2; 3.1) d. create stories containing problem/solution situations (2.1; 3.1)	*These activities may be adapted for K-4 students.* • Compose an e-mail message to tell students your age in another state about your school and where you are located in Missouri. Keep a list of the problems you had to solve when composing this message (such as vocabulary, use of slang, organization and content). Now compose a letter to an older relative giving similar information. Compare and contrast the two communications. • Design and write directions for a board game or computer quiz game to review a content area unit; invite several classmates to try out the game; then interview them to find out how to improve the game. • Create a chart on which to record daily study/work habits; use the chart for a week to test its format; then revise the chart to make it more effective for record-keeping. • Select a favorite predictable story. Write or illustrate your own story modeling it on this structure. Explain how you decided which way would be best to communicate certain ideas in the story.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 1. Apply communication strategies to identify, understand and solve problems. (CA 1-7) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 8, all students should be able to* a. identify and state problems and solutions clearly (2.1; 3.1) b. ask questions to determine causes of problems (1.1; 3.1) c. listen and respond politely to others (2.3; 3.6) d. collect information and determine its reliability (1.7) e. focus on the important aspects of the problem (3.1; 3.6) f. generate possible solutions (3.6; 3.7) g. summarize the problem and suggested solution(s) (1.8; 2.2) h. predict possible results of proposed solutions (3.7; 3.8) i. develop a plan for solving the problem under discussion (3.2; 3.3) j. revise plans when necessary (3.7; 3.8) k. evaluate effectiveness of communication strategies used (2.2; 3.4) l. facilitate problem solving by using appropriate technologies (1.4; 2.7)	*These activities may be adapted for 5-8 students.* • Research a school or community problem and propose solutions; then write a persuasive letter to the appropriate audience requesting specific action. • Design a desired school improvement or project with classmates; brainstorm possible problems that might arise. Devise strategies to counter these problems or alter plans to avoid certain problems. • Identify at least three groups who have different opinions concerning a current issue or problem. Write a feature story that presents how each group might solve the problem. • Create a pamphlet, poster or other visual display to inform others and present ideas for solving or avoiding a specific problem by recommending health, safety or technological procedures. • Create a multimedia presentation to persuade a specific audience to take action to avoid, prevent or help solve a problem. • Write a real or simulated letter to a company, explaining a problem with a product or service and requesting action; then evaluate the response to decide whether the action taken will resolve the problem satisfactorily. If not, decide what follow-up steps must be taken.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 2. Analyze and evaluate problem-solving strategies of characters in fiction, nonfiction, drama and film. (CA 2-3, 5, 7) [See note on p. 50.]	*By the end of grade 8, all students should be able to* a. identify and describe problems faced by characters (2.3; 3.1) b. analyze the problem-solving strategies of individual characters (3.4; 3.6) c. suggest alternate solutions to characters' problems (3.6) d. compare real-life problems to those depicted in literature (3.2; 3.3) e. compare and contrast how cultural or social differences might have an impact on the problem and/or solution (1.10; 3.4)	*These activities may be adapted for 5-8 students.* • Dramatize or describe a problem faced by a character; then explain how the character solves the problem and analyze the effectiveness of the solution. • Create a flowchart or diagram that illustrates the problem-solving processes of a character. Lead a small group discussion to determine at what points the character could have made different choices that might have changed the results. • Select a news story in which events/problems are similar to those in fiction. Compare the two stories. • Compose a ballad or a country-and-western song that presents a problem and a solution. • Identify a problem that a famous person (such as Thomas Edison, Franklin Roosevelt or Jonas Salk) needed to solve. Research the methods that this person used to solve the problem. Present your findings to the class.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 3. Analyze and evaluate problems encountered by the creators of written, oral and visual communications. (CA 2-3, 5, 7) [See note on p. 50.]	*By the end of grade 8, all students should be able to* a. evaluate the effectiveness of an author's or speaker's choice of genre (3.1; 3.4) b. analyze and evaluate an author's or speaker's choice of format (3.1; 3.4) c. analyze and evaluate a speaker's decisions considering audience and purpose (3.1; 3.4) d. analyze and evaluate the effectiveness of a speaker's use of visual aids (3.1; 3.4) e. analyze and evaluate print and nonprint advertising (3.4; 3.5)	*These activities may be adapted for 5-8 students.* • Read two literary works in two different genres that deal with the same theme or event. Now write about the same theme or event in a third genre. Analyze and evaluate the strengths and weaknesses of each version. Tell which one was the most effective and why. • Read a story and analyze its format (structure). Think of another way to organize the story (using flashbacks, for example). Evaluate the strengths and weaknesses of the two arrangements. • Gather advertisements about a related group of products (different kinds of toothpaste or cologne, for example) from a variety of magazines. Analyze the appeals and other techniques used by the advertisements. Choose the ad that you think is the most effective and explain why.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 4. Analyze and solve problems involved in creating their own written, oral and visual communications. (CA 1, 4, 7) [See note on p. 50.]	*By the end of grade 8, all students should be able to* a. identify problems to be solved when creating effective communications (2.2; 3.1) b. create communications considering audience and purpose (2.1; 2.2) c. present material in logical order to avoid confusion (1.8; 3.1) d. recognize barriers to effective communication (3.1) e. revise communications considering audience feedback (2.2; 3.6)	*These activities may be adapted for 5-8 students.* • Develop a plan for solving a problem that occurred because of a miscommunication on your part. • In a peer response session, evaluate the creative writing of your peers by using agreed-upon criteria. Listen as well to feedback that you receive concerning your own writing. Incorporate suggestions for improvement into your writing. • Evaluate your gestures and language usage in a videotaped presentation. Set goals to improve future presentations. • Analyze a verbal exchange in a story or film that demonstrates ineffective communication. Rescript the exchange to reflect effective communication techniques.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 1. Apply communication strategies to identify, understand and solve problems. (CA 1-7) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 12, all students should be able to* a. identify and define problems (3.1) b. listen attentively and contribute to group discussions (2.3; 3.6) c. take accurate notes during discussion (1.8; 3.6) d. collect and select relevant data from a variety of sources (1.2; 3.3) e. analyze pros and cons of suggested solutions (3.6; 3.7) f. evaluate the reliability of information (1.7; 3.7) g. brainstorm possible solutions to problems (3.6; 3.7) h. predict and evaluate results (3.7; 3.8) i. revise plans, actions and strategies based on results (3.7; 3.8) j. select and use appropriate technologies to facilitate problem solving (1.4; 2.7)	*These activities may be adapted for 9-12 students.* • Work on a committee to identify a school, community or environmental problem and recommend possible solutions. • Assume a role in a problem-solving discussion concerning a workplace situation, such as a worker and boss discussing appropriate attire or a supervisor dealing with the habitual lateness of an employee; then trade roles. • Take a position on a local, environmental or social issue and present this position in a panel discussion or debate. • Read several accounts of natural phenomena and analyze the writer's word choice, syntax and organizational patterns. • Analyze personal study habits and devise a plan for improvement. • Research family health history to find out the chances of developing the same medical conditions or diseases; then devise a preventive health plan containing a regimen and schedule based on the research. • Prepare a newsletter that includes text and illustrations using desktop publishing software. • Keep a log of daily work on a project, noting problems as they arise and the solutions as they are found.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 2. Analyze and evaluate problem-solving strategies of characters in fiction, nonfiction, drama and film. (CA 2-3, 5, 7) [See note on p. 54.]	*By the end of grade 12, all students should be able to* a. infer and describe problems faced by a variety of characters (3.1) b. compare, contrast and evaluate how characters solve problems (3.6; 3.8) c. analyze problems and predict solutions by recalling similar situations in literature and life (3.2; 3.3) d. analyze and evaluate how cultural or societal differences have an impact on problems and solutions (3.6; 3.8)	*These activities may be adapted for 9-12 students.* • Read a story, novel or play or view a film in which a central character faces a problem; define the character's problem; and evaluate his or her response to it. • Interview older relatives and neighbors about events during an era in American history. Present information gathered using visual aids. Note trends and patterns to predict whether something similar might occur again. • Create a series of skits from a short story, film or novel that dramatize a problem or conflict resulting from miscommunication. Do this from various characters' viewpoints. • Examine and discuss a specific problem and its consequences for characters in a story, novel, play or film; then compare this to other literature or real situations.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 3. Analyze and evaluate problems encountered by the creators of written, oral and visual communications. (CA 2-3, 5, 7) [See note on p. 54.]	*By the end of grade 12, all students should be able to* a. analyze and evaluate the appropriateness of an author's or speaker's language (level of formality, difficulty of vocabulary, jargon, etc.) for audience and purpose (3.1; 3.5) b. evaluate the effectiveness of an author's or speaker's choice of genre (3.1; 3.4) c. analyze and evaluate an author's or speaker's choice of format (3.1; 3.4) d. analyze and evaluate the ways in which authors and speakers use or work against literary traditions (1.9; 3.4) e. analyze and evaluate the effects of biographical and cultural factors on authors' and speakers' works (1.6; 3.5) f. analyze and evaluate a speaker's decisions considering audience and purpose (3.1; 3.4) g. analyze and evaluate the effectiveness of a speaker's use of visual aids (3.1; 3.4) h. analyze and evaluate print and nonprint advertising and propaganda (3.4; 3.5) i. analyze and evaluate the effectiveness of video techniques (lighting, camera angles and shots, etc.) in television and film (3.4; 3.5)	*These activities may be adapted for 9-12 students.* • Read a speech written for a specific audience and purpose. Study the language choices made by the speech writer. Now rewrite the speech for a different audience and purpose. Make careful language choices in light of this new audience and purpose. • Read a famous literary work written within a tradition; then read a parody of that work. Analyze what parts of the tradition are being parodied and why. • Read a novel; then study the author's life and times through nonfiction works. Write a short paper in which you analyze the effects of biographical and cultural factors on the novel that you read.

III. Recognize and Solve Problems

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 4. Analyze and solve problems involved in creating their own written, oral and visual communications. (CA 1, 4, 7) [See note on p. 54.]	*By the end of grade 12, all students should know how to* a. clarify vague or inaccurate communications (2.2; 3.1) b. identify and eliminate barriers to effective communication (2.2; 3.1) c. revise inappropriately structured communications (2.2; 3.7) d. analyze audience feedback to communications and revise to clarify (2.2; 3.6) e. assess and evaluate how cultural and societal differences/similarities affect problems and proposed solutions (3.6; 3.8)	*These activities may be adapted for 9-12 students.* • Write questions for an interview of a community leader who is visiting your classroom. Conduct and tape the interview. Afterwards, critique your interviewing skills and techniques using agreed-upon criteria. • Analyze the effectiveness of a piece of writing or an oral presentation in achieving its purpose. Decide what changes need to be made to make the piece more effective. • Analyze William Zinsser's statement, "All writing is ultimately a question of solving problems," as it applies to different types of written products and specifically as it applies to your own writing.

IV. Make Decisions and Act as Responsible Members of Society

K-12 Content Overview

The communication arts provide students with opportunities to practice and observe decision making in many different contexts. Talking, reading, writing, listening, viewing, and representing ideas and information visually through charts, graphs, diagrams, etc., enable students to process information and reflect on complex issues as they work individually and together to make difficult decisions.

In today's world, where cooperation in both the school and the workplace is so important, students must learn how to work collaboratively to make decisions. They need to be able to develop and follow group rules and procedures, fill needed roles within the group, listen to and critically evaluate the thinking of others, and offer their ideas in tactful and respectful ways. In addition, students need to learn how to recognize the techniques used to influence the decision making of others (such as rhetoric, advertising, and propaganda); how to evaluate the consequences of others' decisions, including those of literary characters; and how to apply all of this knowledge to make decisions.

Both in school and in the workplace, students need to learn to make responsible decisions. By practicing academic honesty (for example, using proper citation of sources to avoid plagiarism; and not copying videos, accessing computer files, or duplicating copyrighted material without permission) students can develop the sense of integrity that is expected in academic and workplace settings.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 1. Apply communication skills and strategies to facilitate decision making. (CA 1, 3-6) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 4, all students should be able to* a. establish and follow guidelines for group work using democratic principles (4.2; 4.6) b. identify and state decisions to be made (4.5) c. contribute ideas and opinions in large and small groups (2.3; 4.6) d. listen courteously to others (2.3; 4.6) e. gather relevant information (1.2; 4.1) f. consider possible alternatives suggested by others (2.3; 4.6) g. predict possible consequences of decisions (4.1; 4.7) h. explain reasons for making decisions (4.1) i. demonstrate understanding of a consensus-building process (such as negotiating, agreeing to a plan and voting) (4.2; 4.6)	*These activities may be adapted for K-4 students.* • Organize players in a group game, explain rules and decide how to determine who goes first. • Express personal choices and vote independently when discussing and making class decisions. • Brainstorm in a group discussion a situation in the home that may require calls for emergency help; then draw and label escape routes for family members to take during a crisis. • Assign team members specific roles to complete an e-mail project; then complete an evaluation noting each person's contributions. • Research an endangered Missouri plant or animal; write letters to persuade those who make decisions regarding the environment to use their influence to protect endangered species. • Write and deliver a persuasive speech for election to a class office.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 2. Analyze and evaluate decision-making processes involving language use, literature and daily experiences. (CA 1-7) [See note on p. 59.]	*By the end of grade 4, all students should be able to* a. demonstrate appropriate use of language in a variety of situations (2.1; 4.2) b. analyze decision-making processes of literary and historical figures (2.4; 4.1) c. compare real-life decisions to those faced by fictional characters (2.4; 4.3) d. examine decisions that community workers must make as part of their jobs (2.6; 4.3)	*These activities may be adapted for K-4 students.* • Simulate a manufacturing company of student-made paper products with various tasks in an assembly line. Determine specific tasks for each job. Draw a diagram to show the task each person will need to do. • Use written conversation to discuss with a classmate whether or not you think the main character of a story made good decisions. Refer to certain scenes from the story to support your thinking. • Write or illustrate a story in which a historical or fictional character must make a decision. Describe or show what choices the main character made and the result of the decision. • Write a letter to an older neighbor or relative describing something that happened at school. Write another letter to your friend telling about the same thing. Compare the two letters to see how the language differs depending upon your audience.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 4, all students should know how to 3. Make informed decisions regarding communications. (CA 1-7) [See note on p. 59.]	*By the end of grade 4, all students should be able to* a. develop and revise communications to suit audience and purpose (2.1; 4.1) b. create accurate and legible communications (2.2; 4.4) c. understand that communications containing stereotypes and negative language offend others (2.1; 4.2) d. list resources consulted for reports and presentations (4.1; 4.4)	*These activities may be adapted for K-4 students.* • Collect information about the occurrence of a natural phenomenon. With several other students create a project cube or a triptych for younger students to show the effect of the phenomenon on the community. • Evaluate your literacy portfolio at the end of the quarter by conferencing with your teacher. Together determine strengths and target several areas for improvement; then write one or two realistic goals for improving your communication skills. • Plan and give a puppet show of a familiar folktale. Discuss which characters are presented as stereotypes. Discuss other folktales that contain similar stereotypes.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 1. Apply communication skills and strategies to facilitate decision making. (CA 1, 3-6) [Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]	*By the end of grade 8, all students should be able to* a. apply democratic principles to communication processes involved in decision making (4.2; 4.3) b. develop a plan to reach consensus (4.5; 4.6) c. contribute ideas and opinions on the topic under discussion (2.3; 4.1) d. communicate ideas clearly (2.1; 4.1) e. listen attentively to the ideas and opinions of others (2.3; 4.6) f. restate the ideas of others (2.2; 2.3) g. gather relevant information for decision making from a variety of resources (1.6; 1.7) h. evaluate information to identify reasonable alternatives (1.6; 4.6) i. summarize the decisions of the group (1.8; 4.1) j. discuss historical and current events to evaluate the role of communication skills in decision making (4.2; 4.3)	*These activities may be adapted for 5-8 students.* • Collaborate with others to write a "modern day" historical document, such as a "bill of rights" or a preamble to a constitution. • Work with others to develop a communication inviting parents to Back to School Night. • Identify a need that exists within a household regarding a major purchase. Research local businesses and other options to purchase this product. Report your decision concerning the purchase, including how and why you made your decision. • Prepare a commercial, news article or public service announcement that supports or opposes a school or community decision. • Watch a news program or docudrama. Write up one occurrence as an incident report.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 2. Analyze and evaluate decision-making processes involving language use, literature and daily experiences. (CA 1-7) [See note on p. 62.]	*By the end of grade 8, all students should be able to* a. analyze the impact of language use in decision making (1.6; 4.1) b. analyze decisions of literary characters and historical figures (2.4; 4.1) c. compare their own decision-making processes with those of literary and historical figures (3.2; 3.4) d. analyze the impact of decisions (3.8; 4.7) e. research career and academic options (1.10; 4.8)	*These activities may be adapted for 5-8 students.* • Create a flowchart or diagram or write a poem, story or essay to depict a decision-making process. Include such ideas as alternatives, consequences, pros/cons, reasons and results. • Read and interpret the directions and warning labels on products, hazardous materials or medicine. • Analyze the impact of a rule in the student handbook on a variety of groups that make up the school population; interview students concerning the rule and what effect it might have on them; then present the information in graphic form. • Create a time line (or a "character line"), tracing the impact of a character's actions and decisions throughout a short story, novel or film. • Rewrite in a narrative, ballad or skit a real or fictional event in history or literature. (For example, Paul Revere decides to stay home and sleep instead of rousing the troops or the main character in a story makes a different decision.) • Create a brochure based on historical or contemporary facts to convince an individual or group to take action (such as convincing 17th century English to move to the colonies).

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 8, all students should know how to 3. Make informed decisions regarding communications. (CA 1-7) [See note on p. 62.]	*By the end of grade 8, all students should be able to* a. choose a format and genre appropriate for audience and purpose (2.1; 3.1) b. demonstrate understanding of constitutional rights and responsibilities regarding public expression (2.1; 4.2) c. demonstrate sensitivity in language use regarding stereotypes, gender, ethnicity, etc. (2.3; 4.2) d. identify sources and quotations used in reports and presentations (1.7; 4.4) e. apply established criteria to evaluate communications (1.6; 4.1) f. create accurate and aesthetically pleasing communications (2.2; 4.4)	*These activities may be adapted for 5-8 students.* • Create a grid or chart depicting the pros and cons of making decisions that might have an effect on the environment or a particular group of citizens. • Create a learning tool, such as a poster, diagram, board game or song to assist other students in remembering or learning a concept; make decisions relevant to the creation of that product. • Present relevant data in written or oral form, supporting changes regarding a suggested plan of action within the school (such as lunchroom procedures or school attendance policies). • Find out the safety rules for a job in which you are interested by researching or interviewing. Write a summary of the necessary safety precautions.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know

By the end of grade 12, all students should know how to

1. Apply communication skills and strategies to facilitate decision making. (CA 1, 3-6)

[Review the content of your district's curriculum in this area. The curriculum should include many opportunities for students to apply the process skills listed in the second column.]

What All Students Should Be Able To Do

By the end of grade 12, all students should be able to

a. apply and abide by agreed-upon rules and procedures for conducting group meetings (4.2; 4.5)

b. identify and fulfill needed roles within collaborative groups (4.5; 4.6)

c. participate actively in discussions (2.3; 4.1)

d. listen to and consider the ideas and opinions of others (2.3; 4.6)

e. analyze events, information and experiences to make decisions (4.1; 4.7)

f. recognize a variety of techniques used to influence decisions (1.10; 4.6)

g. evaluate consequences of decisions on all parties involved (4.3; 4.7)

h. share decisions with appropriate audiences (2.1; 4.1)

i. analyze and evaluate the role of communication skills in making important decisions in history, current events, science, etc. (3.8; 4.1)

Sample Learning Activities

These activities may be adapted for 9-12 students.

- Identify a policy or system (such as affirmative action, free enterprise or creation of a labor union) that had an impact on decisions made by many; then trace its development and long-term effects.
- Simulate a job-search process that includes reading and interpreting classified ads, preparing a resume, writing a letter of application, filling out an application and preparing for and participating in a mock interview.
- Conduct a meeting according to parliamentary procedure or using other agreed-upon rules.
- Prepare a 30-second public service announcement for a nonprofit organization, using the communication media of your choice.
- Evaluate materials that will help a school or community committee make a decision. Write a recommendation report to the members of that group.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 2. Analyze and evaluate decision-making processes involving language use, literature and daily experiences. (CA 1-7) [See note on p. 65.]	*By the end of grade 12, all students should be able to* a. analyze the effects of language use and literacy on the decisions of individuals and societies (1.6; 4.1) b. analyze decisions and decision-making processes of literary characters and historical figures (2.4; 4.3) c. analyze cause and effect events in literature, history and other disciplines to understand the consequences of decisions (4.1; 4.7) d. research and evaluate career and academic options (1.10; 4.8)	*These activities may be adapted for 9-12 students.* • Simulate the interview process that occurs when individuals have applied for a position of employment. A panel of administrators and current employees will conduct the interview and justify their decision in selecting the most qualified applicant. • Select and plan an appropriate course of action after studying various points of view on a current issue. • Write an I-search paper exploring career and educational options. Design a plan to reach future goals. • Analyze a decision made by an individual in history or literature; then speculate about what might have resulted if the individual had made a different decision.

IV. Make Decisions and Act as Responsible Members of Society

What All Students Should Know	What All Students Should Be Able To Do	Sample Learning Activities
By the end of grade 12, all students should know how to 3. Make informed decisions regarding communications. (CA 1-7) [See note on p. 65.]	*By the end of grade 12, all students should be able to* a. analyze appropriateness of communications for various audiences and purposes (2.1; 4.5) b. create accurate and aesthetically pleasing communications (2.1; 4.4) c. establish criteria to evaluate communications and presentations (1.6; 4.1) d. practice constitutional rights and responsibilities related to communicating and communications (4.2; 4.3) e. demonstrate sensitivity in language choices (2.3; 4.2) f. practice integrity in academic work and in the workplace (4.3; 4.4) g. cite sources correctly within a written text and in lists of references (1.7; 4.4)	*These activities may be adapted for 9-12 students.* • Produce a written text or speech using research data to support different points of view; correctly document sources consulted. • Write instructions for using a particular tool or piece of office equipment; then ask a classmate to follow the instructions and make suggestions for improving the instructions. • Develop a scoring guide to evaluate an individual performance or product; then evaluate the performance or product and recommend goals for improvement. • Analyze current periodicals for gender bias in advertisements and language. • Write a memo describing the procedure in your school for making a change in class schedule. • Conduct a focus group to determine the effectiveness of TV advertisements depicting two similar products. Present your findings including recommendations for improving the less effective advertisement. • Interview business people about decisions they must make as part of their jobs and ask about the process they use to make these decisions. • Review sample ads from the 1940s and 1960s. Identify language and images that are not appropriate for current use.

ISSUES AND PRACTICES IN THE TEACHING OF THE COMMUNICATION ARTS

INTRODUCTION

Just as the preceding three-column section of *Missouri's Framework for Curriculum Development in Communication Arts* is not intended to be prescriptive of curriculum, this text portion of the Framework is not intended to be prescriptive of teaching practice. It is intended, instead, to be *descriptive* of some of the best practices currently used in the field. No single educational theory or teaching approach, slavishly followed, will produce the best results, and the teaching strategies discussed here must be tailored to the specific situation: school organization, class size, student diversity, grade level, etc. The Framework writers hope, however, that teachers and administrators will take the practices described here as guidelines that are flexible enough to allow for the creative adaptation and application for which teachers are so well and so deservedly known.

For clarity's sake we have followed the lead of the National Council of Teachers of English and the International Reading Association in breaking down the broad field of communication arts into six major processes: reading, writing, listening, speaking, viewing, and visually representing. We further follow their lead in pointing out that these six areas may logically be paired based on the major media used in the processes: reading and writing (using primarily written language), listening and speaking (using oral language), and viewing and visually representing (using primarily visual images, usually mixed with oral and/or written language). These three pairs are designated as Print Literacy, Oral Literacy, and Media Literacy in this text. Furthermore, these six processes might be seen in terms of input/output groups. That is, reading, listening, and viewing are primarily input activities (we *take in* the printed or spoken words and visual images) and writing, speaking, and visually representing are primarily output activities.

But clearly such classifications are, in the end, much too simplistic to represent adequately the wonderfully intricate interplay of all of these processes that takes place when true learning occurs. For example, writers often read for inspiration or information-gathering purposes before they write, discuss their evolving plans with others, listen to feedback during several drafts of the text, and predict how their intended audiences will react as they read. Readers, likewise, make text choices based on their prior reading experiences and discussions with others; actively participate in making meaning of texts (sometimes including formal or informal written responses and/or discussions with others during their reading); constantly predict what direction texts will take in the pages ahead and adjust those predictions as they read; and often respond upon completion of their reading through conversations, informal writing (reading journals, for example), or formal writing (perhaps writing a letter to the author, writing a review, or writing a parody of the text). The point is that these six main communication arts processes do not occur separately in authentic, engaged learning situations and that any division, such as the topical format that this text will follow, is necessarily a false one.

Unfortunately, language and literature curricula in America have traditionally supported such artificial fragmentation of the communication arts by breaking up these interdependent processes into separate courses (often with their own textbooks and study materials) or separate

units within larger courses. This approach of teaching "just reading," "just writing," or "just speaking" at any one time is being replaced by more successful examples of literacy teaching and learning that strive to integrate all the processes of language development.

Structure of This Text

In 1994 the National Council of Teachers of English published the *Encyclopedia of English Studies and Language Arts*, which contains 750 articles covering over 2,000 pages of commentary on issues and practices in the discipline. Needless to say, this text section of *Missouri's Framework for Curriculum Development in Communication Arts* cannot begin to approach the breadth or depth of the discussions found in such a work. The Framework writers have, however, drawn on articles found in the *Encyclopedia*. Where these articles have been used as a source, the Framework writers have indicated that fact by a citation which lists Alan Purves, the General Editor of the *Encyclopedia*, as the author, followed by the page number. More information concerning the research cited may be found in the *Encyclopedia* under the topic being discussed.

The commentary in the following eight sections will cover selected issues and practices that are having an impact on the way we teach communication arts today. The section entitled "Emergent Literacy" will survey the state of our current understanding about how children learn to talk, read, and write. The next three sections will be devoted to a discussion of current issues and practices involving the six main communication arts processes discussed above. The "Print Literacy" section will cover reading and writing; the "Oral Literacy" section will cover listening and speaking; and the "Media Literacy" section will cover viewing and visually representing. These three sections will be followed by discussions of broader issues: "Language and Culture" (including discussions of standard English and grammar instruction), "Communication Arts in the Content Areas," "Technology and the Communication Arts," and "Assessment in the Communication Arts."

The Incremental Approach and the Integrative Approach

The traditional view of literacy development suggested that children acquire language skills through a series of steps progressing from the simple to the more complex (from letter recognition, for example, to the reading and writing of words, then on to phrases, sentences, paragraphs, and finally to the reading and writing of complete texts). The logical outgrowth of this view was the adoption of an incremental approach to the teaching of language. Thus the larger communication processes were broken down into separate skills that were then taught as a hierarchy. The successful attainment of one skill allowed the student to progress to the next, and so on.

Research has made it increasingly clear, however, that this incremental model does not adequately represent the actual process that occurs as a child learns literacy skills. Instead of progressing through a hierarchy of skills, learners apply a wide range of skills more or less simultaneously while engaging in meaningful literacy activities. Learners apply all the skills at their disposal to make sense of texts, to produce texts, to communicate their thoughts to others, and to make sense of what someone is telling or showing them. And if their skills are inadequate, these learners attempt new strategies that they think might work, that they have seen others use, or that their teachers have explained to them or modeled for them.

This more realistic picture of the process by which we learn literacy skills suggests that a more integrative approach to literacy instruction be used. Such an integrative model includes certain key components. First, instead of an organizational pattern based on a hierarchy of skills, integrative communication arts classrooms are often organized around large thematic units that allow flexibility in the exploration of topics. In order to allow wide-ranging exploration involving all of the communication processes, such classrooms must be language-rich environments that offer a wide variety of research tools, written texts, and visual texts for student use. In addition, a large degree of oral communication between the students and the teacher as well as among the students themselves is crucial.

Another key aspect of the integrative communication arts classroom is student choice. In this type of classroom, students make choices (within limits set by the teacher) about the directions in which their literacy explorations will go next, and when a unit is concluded, they make choices about how best they can demonstrate what they have learned. Perhaps most importantly, they are given a wide variety of topic-related books (as well as audiotapes, videotapes, computer programs, etc., when available) from which to choose. The most important benefit of student choice is that it promotes engagement with the subject matter because students, given the choice, will choose materials that are meaningful to them. This engagement, in turn, leads to better learning and fosters improved attitudes toward reading, listening and viewing both within and outside of the classroom.

Finally, use of the integrative approach of literacy teaching requires changes in assessment strategies on the part of the teacher. The goal of assessment in such a classroom is to assess the strengths and weaknesses of each student as a learner and user of language. The teacher in the integrative classroom therefore often uses informal assessment activities such as observation and note-taking in collaboration with assessment tools such as portfolios that show the *process* and the *progress* of student learning as well as the end-product demonstrations of that learning.

A Community of Learners

The integrative classroom described above is clearly not just a place where individuals go to be taught about language processes; it is, rather, a *community* of learners working together to become more proficient language *learners* and *users* while exploring topics that are of interest to them. This is not to say that there is not a private dimension to literacy learning. We have all had the experience of curling up in a corner with a book and "losing ourselves" in the text. We have all had the experience of slaving away in solitude on an essay, a term paper, or a story. And we all know that what we make of what we read is colored by our personal backgrounds. Yet the more we learn about how language skills are developed, the more we realize that the major function of any language is to allow communication between people. Language use is therefore a fundamentally social process, and the more we allow our classrooms to reflect this fact, the more efficient our students will become as language users.

As with the shift from the incremental approach to the integrative approach of language acquisition described in the previous section, the adoption of this view of the classroom as a community of learners has several important implications for the teaching of the communication arts. First of all, the "social structure" of the classroom must be designed to represent more closely the types of social situations that occur often outside of the classroom. This means less time spent in the traditional all-chairs-face-the-front lecture situation and more time spent in more flexible grouping arrangements. A wide variety of possibilities exist, ranging from whole

class discussions to pairs of students reading or editing together; from informal discussion groups to highly structured problemsolving groups; and from heterogeneous groups formed to allow students of mixed ability levels to work together on a group project to homogeneous groups formed to solve a common problem. The possibilities are almost endless, and each of the many grouping arrangements has its own strengths. Whole class instruction, for instance, still has its place: to quickly impart a significant amount of information that all of the students need. This method works best when the information is of such a nature that it would not be practical or worthwhile to have the students themselves search out the information. On the other end of the scale, one-on-one groups, whether teacher-student or student-student, offer the maximum amount of individual instruction or help. The various possibilities for small group work that fall between these two extremes allow a great deal of work to be done by a small number of people. Small groups also allow opportunities for improving speaking skills, listening skills, and other group interaction skills (such as coming to consensus on an issue, delegating authority, and learning how to critique constructively and tactfully) (Purves, p. 500).

Viewing the classroom as a community of learners also has other implications for teachers. This classroom model requires that teachers modify their traditional roles in such a way that they are less often in the position of "information givers" and more often in the position of facilitators who pose the "big questions" or problems to be studied. These teachers direct the formation of groups, guide students to further sources of information, direct them in further tasks as their investigations progress, and watch and evaluate them as they progress through their investigations. In such student-centered classrooms, teachers allow the students to take center stage in their own learning (Purves, p. 299).

EMERGENT LITERACY

Oral Language Development

That an infant's early babbling and play with sounds develops into meaningful language so quickly is remarkable. Language is a complicated system for communication, yet without any formal instruction, most children successfully master the complexities of oral language in a rapid, seemingly effortless manner by the age of five or six. In an attempt to understand this phenomenon, parents, educators, and researchers have observed and documented young children's oral language learning and theorized that the acquisition of reading and writing skills occurs in much the same way. Children who have had literacy-rich experiences at home build more rapidly on their existing knowledge of language to develop their communication skills as confident risk takers in reading and writing.

Researchers, intrigued by children's literacy learning, have taken their investigations beyond the laboratory into home and community settings. They have found that children, through repeated experiences with people and objects, begin to explore their environments and attach language to concepts in order to interact with others, to accomplish goals, and to represent ideas. Because of this, language acquisition is now viewed as an active, natural process of constructing knowledge. As children interact with the world around them, they create rules based on the patterns of our language. When confronted with information that does not make sense, they either interpret these data to conform to their present understanding or generate a new set of rules.

Don Holdaway (1979) and Brian Cambourne (1988) have identified the conditions present in learning oral language and have suggested that similar conditions foster reading and writing development. In learning to speak, read, and write, children are immersed in language and observe repeated demonstrations of how language works. They are not only invited, but expected to participate. Parents and teachers, by encouraging young children to take risks, provide many opportunities for them to use language in a variety of contexts. They value children's mistakes as an important part of the learning process and reinforce learning by modeling the correct language structure through positive, relevant responses. Thus, children gradually learn language through their need to use it independently.

Beginning Reading and Writing

In the past, educators believed that reading and writing could not begin until children had mastered certain readiness skills (the incremental approach discussed above). Books and lessons concentrated on auditory and visual discrimination, upper- and lowercase letter recognition, rhyming words, and letter-sound associations rather than including such skills in the context of making meaning. Handwriting was an important component of the reading readiness program and included tracing and copying letters and small words. Generally, there was little exposure to books or meaningful print until children exhibited a certain competency level with these skills.

In recent years researchers and educators have come to realize that learning to read and write begins very early in life, long before any formal instruction in the classroom. Although their literacy experiences may vary greatly, most children have listened to stories; told their own stories; scribbled their names; and recognized environmental print, such as labels, logos, and signs in their homes and neighborhoods. Children see adults writing grocery lists and checks, sending greeting cards, and reading recipes and newspapers. They see that reading and writing are used to communicate for real purposes, and they try to imitate what they see their adult models doing. At first, their emergent literacy behaviors are incorrect by adult standards, but their attempts reflect the developmental nature of learning about written language. Teachers have the responsibility to become knowledgeable about how children learn language and then to create the social and physical environments necessary to nudge each child toward competency in reading and writing. These environments will necessarily mirror the print-rich and socially interactive environments in which these children participate outside of the classroom, integrating the different communication arts processes in meaningful contexts.

The Role of Phonics in Reading and Writing Instruction

To process and interact with texts, competent readers and writers use three sources of information: semantic (meaning) cues, syntactic (structure) cues, and graphophonic (sound-symbol) cues. Semantic cues help readers gain meaning from written texts and help writers create meaning in written texts by connecting the material they are creating or reading with their background knowledge and prior experiences. But learners must also have some knowledge of how language works. Syntactic cues help children make predictions when reading and create meaningful communications when writing. Finally, graphophonic cues (phonics) help readers and writers decode unfamiliar words and represent the sounds associated with letters and letter combinations. Effective readers and writers use all three major cueing systems simultaneously and interactively to make sense of print.

Obviously, any method of instruction that abandons any of these three cueing systems will not give students all the help they need to make sense of texts as efficiently as possible. It is unfortunately the case that some teachers, misunderstanding the philosophy behind the whole language approach, have excluded phonics instruction in the mistaken belief that all students would learn to read and write "naturally" if they were immersed daily in quality literature; it is also unfortunately the case that some teachers have focused on phonics to the exclusion of the reading and writing of meaningful texts. In fact, the best approach lies between these two extremes, with students being given the opportunity to read and write frequently from the beginning, and with phonics instruction integrated into meaningful reading and writing activities.

Several studies have shown such an approach to be successful. For example, phonemic awareness can be developed in early readers through the use of literature that places an emphasis on sound, such as nursery rhymes and Dr. Seuss books (Bryant, Bradley, Maclean, and Crossland, 1989). Beginning writers, especially low-achieving students, can improve their writing skills through regular writing practice even though they use invented spelling (Clarke, 1988). And according to Hall and Cunningham (1992), students who spend a significant amount of time reading and writing, then a smaller amount of time arranging letters to form words and categorizing those words based on spelling patterns, demonstrate above average reading and writing skills by the end of second grade (Purves, p. 918).

Emergent Readers and Writers

Daily practice should foster positive attitudes about reading and writing and provide opportunities for children to engage in functional literacy activities. If contexts in classrooms continually encourage and provide a variety of such activities, children will become confident readers and writers. But classroom environment is just as important as the opportunity to engage in literacy activities. To take risks, young learners must feel the environment is safe, that mistakes are part of the learning process, and that their teachers will work with them to help them improve. This requires building relationships of mutual trust and respect with children.

Quality literature provides children with models of what real reading sounds like. Books, magazines, newspapers, telephone books, lists, charts, and labels in the classroom create an atmosphere of literacy. Exposure to a variety of texts stimulates students' imagination and thinking. When teachers read aloud, children come to understand that reading is a valuable experience. They enjoy exploring language by listening to literature with patterns and repetitive phrases, and then by using these patterns and phrases themselves. The rhyme, rhythm, and predictability of language invite children to return to familiar texts repeatedly. Soon they pick up their favorite stories and poems and "read" them independently or share them with a friend.

From these familiar texts, teachers help children unlock the mysteries of reading and language. Literature becomes the vehicle for learning skills and strategies, for calling attention to and investigating the common patterns of language, and for modeling adult standards of correctness. When their children are learning to talk, parents expect them to begin gradually to reflect these standards. As part of the learning process, parents provide informational demonstrations and give children appropriate assistance and feedback, encouraging them to learn and grow. Learning to read and write is also a developmental process. Children progress at a rate that is right for them. Just as they learned to walk and talk at different times, they will learn to read and write within their own time frames. Not all children will have mastered the same skills by the end of first grade. We expect success, yet we cannot accelerate their development

by only teaching skills. Teachers need to reflect continually upon the next developmental step for each child and guide the child's learning in ways that are timely.

Like reading, learning to write is a continuous process. While there are no rigid stages or sequences of development, there are general trends exhibited in the beginning writing of children. Their earliest writings show no understanding of the relationship between letters and sounds. In fact, most children generally do not even know that a message is intended with marks on paper. Their scribbles are an imitation of what they see others doing. Scribble writing demonstrates children's awareness that writing and drawing are different. As they see adults writing and sending letters or taking their written marks to the grocery store and doing something with the list, children begin to develop the understanding that writing has meaning. They may "read" their scribbles when they realize a message is intended. Through many experiences with printed text, children copy and form letters, often stringing them together to communicate. There may be no letter-sound correspondence, and the letters used are often capitals. Nevertheless, this is an important indication of growth because the child now realizes that printed text consists of letters.

Early Spelling

As young children attach sounds to letters, they begin to invent their own spellings to represent words. Permitting children to generate their own spellings allows them to write at an early age, long before they can spell many words correctly. By valuing their students' invented spellings, teachers encourage young writers to express their thoughts. Often children will begin by using single letters for entire words, generally using only beginning consonant sounds. As they refine their knowledge of letter-sound relationships, they write using letters based on sound alone, rather than conventional spellings. This represents children's attempts to rely on phonics; however, conventional spelling patterns break many phonetic rules (for example, compare the spelling of the words "rough," "dough," and "through") and often lead to confusion. Eventually, through their own reading and writing experiences and through instruction in sound-spelling relationships, they learn to represent all essential sound elements in the words they write. As they become more aware of the structure of words, they move from dependence on sound features and begin to spell more words correctly. Even their invented spellings are logical and close to standard spellings. Erasures increase on children's papers as they work to make words look right.

By the time most children reach the age of eight or nine, they are correctly spelling many highly predictable, frequently used words most of the time. Teachers can help students learn to spell correctly by modeling and demonstrating effective strategies for spelling within the context of their students' writing. Spelling instruction should focus on consistent spelling generalizations, homonyms, contractions, prefixes and suffixes, and words with more difficult letter combinations. Teachers should encourage children to examine their misspellings and correct their errors; present mini-lessons (to the whole class, in small groups according to common needs, or in conferences with individual students during the writing process) to help students discover consistent patterns and rules; and encourage discussion about rules, generalizations, and strategies to foster development of these skills.

Developmentally Appropriate Practices

Research in literacy development over the past two decades has produced convincing evidence for creating early literacy programs that are developmental and that encourage children's natural curiosity about their world, including the world of print. In such a program, books are the center of the curriculum, with daily experiences modeled after the informal book-sharing that is part of many storytimes at home.

Teachers thus become architects of physical and social environments that are intellectually stimulating, respectful of the backgrounds and experiences of all members, and safe places for students to build the essential skills needed to become independent users of the communication arts. Teachers must understand how their students are thinking and then provide the necessary experiences, demonstrations, and feedback to help students construct knowledge. They must continually model how language works, calling attention to conventions and structure within whole and meaningful texts. At times they must give children the information they need directly, but at a time that is appropriate for each child. This requires that teachers, knowledgeable of children's strengths and target areas, arrange flexible groups depending on each child's needs and interests.

The following routines and practices, using language in meaningful contexts for real purposes, create learning environments that are nonthreatening and functional. Described separately for the convenience of the reader, these routines should be integrated into authentic and relevant content study in the classroom.

General Instructional Practices

For children to become competent language users, they first must see a purpose for learning language. Reading, writing, listening, speaking, viewing, and visually representing are learned best within the context of meaningful, real-life experiences. Topic study should focus on "big ideas" and large intentions, motivating children to research and find answers to their questions. Children thus learn effective language skills naturally as they are reading and writing about their topics, discussing their understanding with others, and presenting and sharing what they have learned.

Student choice is a crucial component in such an authentic learning environment. When children are allowed to choose among meaningful learning opportunities (among several possible directions for further exploration of a topic, among a variety of books on a certain topic, among different formats for a written response), they make personal investments in their learning. Students who are allowed such choices are more motivated and less likely to cause discipline problems. In addition, such students learn decision-making skills that lead to independent thinking. And by providing choices at varying levels of difficulty, a teacher is able to challenge all children in even the most diverse classroom.

Social interaction is another key component of such classrooms. When teachers establish learning environments that encourage collaborative problem solving, children recognize that others respect their ideas and feelings, and they learn to consider the views and perspectives of others. Furthermore, when involved on a regular basis in such activities as shared readings, small group discussions, collaborative planning of projects, and peer conferencing, students

develop communication skills at a much greater pace than in classrooms where little collaborative work is allowed.

Of course, simply establishing a social learning atmosphere is not enough. Children need guidance, and they learn naturally from the models around them. Teachers think aloud to show how they think, write, spell, and read. They model strategies to help children discover the patterns and conventions of our language. Children also act as models for each other by demonstrating effective reading, writing, talking, and problem-solving practices within large or small groups.

Developmentally Appropriate Reading and Writing Instruction

Teachers of developing readers use shared/guided reading of large-print texts to simulate the lap-reading experience many children have at home before coming to school. They use big books, chart stories and poems, and texts with rhyme, rhythm, and predictability. All children can see the text and pictures as the teacher models print functions and conventions while reading. Such modeling exposes children to various concepts about printed text (that reading progresses from left-to-right and from top-to-bottom, that space surrounds words, that print carries meaning, that upper- and lowercase letters differ in both appearance and usage, and that punctuation marks end the sentence), reinforces phonics instruction, and builds sight vocabulary. Teachers encourage students to join in, making word predictions and saying repetitive words and phrases in the text. After several readings, teachers help their students analyze similarities and common patterns in the words of the text and make generalizations about language based on this information.

Another important strategy for teaching reading to young children is the read-aloud. Studies have shown that the best predictor of future reading success is early and regular reading by parents to their children. Read-alouds in the classroom continue this practice. While there is a great deal of overlap between the purposes of shared/guided reading and read-alouds, shared/guided reading (in which the text is visually before the students) puts more emphasis on reading strategies leading to accurate visual decoding while read-alouds emphasize listening skills and provide models of what competent reading sounds like. Read-alouds also build vocabulary and foster reading comprehension while exposing children to a variety of texts and structures

Finally, since students' reading achievement is directly related to the amount of time they read, children need daily reading practice at a level that is comfortable for them. Toward this end, teachers need to provide a print-rich environment including labels, signs, logos, charts, and daily schedules and announcements in addition to books, newspapers, encyclopedias, and magazines. Daily reading of all of these materials independently or in groups reinforces knowledge of standard English usage, expands vocabulary, extends knowledge of language possibilities, and exposes children to a variety of types of literature and text structures.

Daily writing practice is as important as daily reading for young children. When teachers provide opportunities for children to write every day, they further their students' development in all aspects of language. Children can express their thoughts and ideas long before they know all the conventions of the English language. Their invented spellings give us clues about their knowledge of letter-sound associations and the structure and mechanics of written texts. Children must feel it is safe to take risks without fear of being considered wrong. When children see

that writing is a useful tool for communication and that there are many purposes for writing, and when they have ample opportunities to write, growth in writing occurs spontaneously. Even beginning writers can produce innovations on familiar texts, letters, journals, thank-you notes, get well cards, books, and stories.

Assessment

Classrooms that are developmental, integrated, and process-oriented require ongoing assessment that resembles the authentic experiences children engage in each day. Teachers observe students in a broad context to provide a comprehensive view of each child as a learner. Some of the assessment strategies available to the teacher are checklists, observations, anecdotal records, video and/or audiotapes, and portfolios. The purpose of such performance assessments is to focus on what children can do. They measure both achievement and progress over time. Through conferences and goal-setting sessions, teachers and students both participate in the evaluation process. Most importantly, the teacher uses these authentic assessment strategies to determine the strengths and target areas of individual students in order to plan future instruction (Purves, pp. 425-26).

PRINT LITERACY

Reading

Reading Instruction

Reading instruction has changed drastically over the past twenty years. The movement has been toward more student choice of reading material and toward a more cooperative classroom learning environment. The best curriculum design allows a variety of reading experiences, both individual and collaborative, across all grade levels. Not only does such a design provide continual practice of reading skills, but it fosters a more enjoyable reading atmosphere for all students.

Enjoyment in reading

Common sense tells us that children's reading experiences, both in and out of school, will determine their attitudes toward reading. Common sense further tells us that children's attitudes toward reading determine how much independent reading they will do as they grow. Clearly, then, the amount of enjoyment children derive from reading will play a major role in their future learning in all fields.

Enjoyment in reading is vitally important for two reasons. First, research has consistently shown that a general interest in reading is strongly correlated with reading achievement. That is, those who enjoy reading tend to have better reading skills. These readers tend to read more often, giving them more opportunities to practice those reading skills taught in the classroom. In addition, they often become more *engaged* in their reading, which means that they go beyond merely decoding to pay attention to details such as plot, characterization, and setting. Such engagement naturally leads to better comprehension. Second, students who enjoy reading are motivated to seek out further reading opportunities, both in and outside of the classroom. This

motivation is crucial. If young people develop basic reading skills, but lack the motivation to read on their own, they will not improve their reading ability over time.

Choice

Clearly one way that teachers can motivate their students to read is to provide frequent opportunities for students to choose their own reading materials within the bounds of the curriculum design. Students, given the opportunity, are much more likely to make choices that build on prior knowledge and represent subjects in which they are interested.

In the past, basalization of reading materials has proven to be one major stumbling block in the way of student choice. Basalized materials, originally developed with the incremental approach to reading instruction in mind, took original texts and altered the language in order to control the complexity of vocabulary and syntax. In addition, sentences were shortened, entire passages were sometimes summarized or deleted, and excerpts from larger works made up the bulk of the text. As a result, both style and sense suffered. As Kenneth Goodman (1988) pointed out, such texts often became even less readable than the original versions, not more readable as their developers intended (Purves, p. 760). In recent years, many literature anthologies and basal texts have improved and now use more complete texts. Nevertheless, teachers who must use basal readers face the significant challenge of how to provide student choice in reading beyond the basal text. This can be done through literature sets, individual trade books and other reading material used as supplements to the basal series.

A second barrier to reading choice is teachers' understandable concern that students will make inappropriate choices if given the opportunity. Teachers may see student-chosen materials as inappropriate due to a lack of literary quality or because the level of difficulty does not match students' ability levels. The literary tastes of teachers and those of their students will often differ. In such cases, some efforts to direct students toward what the teacher sees as better literature may be effective. However, if teachers attempt to mandate what they see as literary quality, choice disappears and reading interest may lag.

Concerning level of difficulty, it is true that students may choose books that are either too easy or too hard for them. If the material is no challenge to the student, or, conversely, if it so difficult as to be inaccessible, then little is accomplished. On the other hand, some easy practice for fluent readers can still be valuable, and students may wade through more difficult material if their interest in the subject matter is high (Purves, p. 613). Ultimately, though, most students choose reading materials that are appropriate for their ability levels because, as stated above, enjoyment is the key, and materials that are either too far above or too far below their reading level will not prove as enjoyable.

This does not mean, of course, that teachers must allow their students to choose their own reading material at all times. Many teachers must use basal readers or literature anthologies the majority of the time, and even when they are able to move outside of the basic text, they often need to choose reading materials or form student reading groups based on common needs. However, whenever teachers can meet the instructional needs of their students while at the same time providing student choice of reading material, they are likely to enjoy the benefits of more highly motivated students.

Collaborative reading

While speaking and listening are clearly communication skills that must take place within a social setting, reading has traditionally been considered a solitary pursuit, with a single person receiving meaning from a text, often in an isolated setting. Programs such as Uninterrupted Sustained Silent Reading, both popular and successful in many schools for twenty years, have been developed in an attempt to build this model of individual independent silent reading into the school curriculum (Purves, p. 612). Such programs are designed to teach students that reading is important enough to be made a regular part of each school day. The underlying hope is that students will choose to continue this independent reading outside of the classroom.

But another model of reading is beginning to gain more acceptance in schools, a model which views reading as a dynamic interaction between text and reader in a social setting. Adding another person or a group of people to the reading process either before, during, or after the actual reading of the text provides students opportunities for making personal connections and extending their learning (Purves, p. 207).

Some of the many possibilities for collaborative reading activities include:

- partner reading, in which students read with one or more other students of the same or different skill or grade levels
- read-alouds, in which the teacher reads to students and initiates discussions of the text along the way
- shared reading, in which the teacher and students read together
- choral reading, in which groups of students produce a choral arrangement of a text
- readers theatre, in which students script and rehearse an oral reading then present it to an audience
- literature circles, in which students choose a text and meet regularly to discuss the reading
- and conferences, in which groups meet to discuss what they are currently reading. (Purves, p. 208)

Some of these activities, such as read-alouds and shared reading, are more appropriate for young readers, while others, such as readers theatre, are more often used with older readers. All of these activities, however, are adaptable to any grade level.

The best curriculum design allows a variety of reading experiences, both individual and collaborative, across all grade levels. Not only does such a design provide continual practice of reading skills, but it fosters a more enjoyable reading atmosphere for all students.

Literature Study

The teaching of literature has undergone a revolution in recent years. Elementary schools are moving toward literature-based reading programs. Both elementary and middle schools routinely use literature sets, individual novels, or nonfiction books chosen to illustrate a central theme. High schools now offer choices that move away from the traditional literary canon. And at all levels, teachers are employing reader-response methods in which students, individually and collaboratively, explore their personal reactions to what they read.

Redefining the literary canon

Perhaps the most influential movement in the field of literature study in recent decades involves the move to redefine the literary canon. This movement began in the 1960s and has gained momentum steadily ever since. During this period more and more people have pointed out the disparity between a diverse American population forged through two hundred years of immigration from all parts of the globe and the obvious bias in canonized works of literature toward those written by white males of European descent. This denial of the multicultural reality of American society has begun to unravel under pressure by scholars in the fields of African-American studies, women's studies, ethnic studies, and postcolonial studies who are seeking legitimacy for authors in their fields (Purves, pp. 530, 826).

This redefinition extends to literary genres as well. Traditional genres such as lyric poetry, novels, and drama have been joined by personal letters, slave narratives, oral narratives, travel literature, autobiographies, and even popular literature such as mystery novels, western novels, and comic books. In addition, a broader conception of the word *text*, fostered by the rise of deconstruction and semiotics, has led to the study of other, nonprint texts such as films, radio and television shows, music videos, and advertisements (Purves, p. 530).

One way in which texts have traditionally become canonized is through their inclusion in classroom literature anthologies. But the purchase of a literature anthology series leads to some of the same problems caused by the purchase of basal readers at the elementary level: first, the very concept of an anthology, when used as *the* text and when not supplemented by trade books, magazines, etc., limits student choice of reading material; and secondly, the large expenditure involved in purchasing a literature anthology series often limits resources available for the purchase of those other reading materials. In addition, most literature anthologies are structured in traditional ways such as by genre or literary period. These arrangements can cause problems for teachers who wish to use a deeper, more intuitive and student-centered thematic structure in their classrooms. With many of the current trends in the communication arts field running philosophically counter to literature anthologies, their future role in the classroom is uncertain. In classrooms where they continue to be used, their role may well shift to that of reference or supporting text.

Reader response theory

One question that has occupied reading theorists and literary critics alike is the question of where meaning resides: in the author, in the text, or in the reader. Nineteenth century literary criticism focused mainly on authorial intention (stated directly by the author or inferred by the critic) supplemented by inferences drawn from known biographical details of the author's life. Starting in the 1930s, a group that came to be identified as the New Critics shifted this focus to the text. They trusted neither authorial intention (which they labeled the "intentional fallacy") nor the reader's own interpretations (the "affective fallacy"). These critics saw the text as a stable object standing alone and apart from author and reader (Purves, p. 661). More recently, with the advent of reader-response theory, the focus has shifted from the text to the reader. Reader response critics argue that the reader always plays the active role of meaning-making when engaging a text. The text, for reader-response critics, is less an object and more a personal experience that takes place within the perceiver (Purves, p. 980).

Certainly each reader or viewer brings personal associations and experiences to a text. As readers or viewers interact with a text, they create meaning that is personal to the extent that it is colored by these associations and experiences. The question is, if meaning is *only* a function of personal experience, is everything in the reading experience simply subjective? If so, we would never be able to discuss a text with others; there would be no agreement, nothing but chaos. Furthermore, if meaning is created by each reader, how can a teacher still claim to sort good readings from bad? This is not the great difficulty that it seems at first, for even most reader-response critics do not believe in total subjectivity. Leading critics in the field such as Stanley Fish (1980) and Louise Rosenblatt (1978) still see the text as a constraining object. That is, while multiple interpretations are not only possible but inevitable, some readings are unacceptable because they are not supported by textual evidence (Purves, p. 981). A reading that is totally unsupported by textual evidence is not in the true sense a reader-response reading at all because it does not represent a transaction between the reader and the text. Such "readings" are better seen as acts of pure imagination; they could be done without a text present at all. While teachers should be open to all interpretations that can be supported by textual evidence, they should not abdicate their positions as arbitrators of meaning. When challenged to do so, readers can articulate what in the literary text has contributed to the meaning they have made and judge how the author may have knowingly controlled their responses.

Teachers who have been influenced by reader-response theory have begun to shift their focus from what they know and can tell their students about literature to how their students might engage literature and respond in meaningful ways. One major difficulty involved in making this shift is that traditional literature classes have been organized by genre or national literary history, structures which imply that the purpose of literature study is to impart information. A reader-response curriculum, on the other hand, might be organized around themes, "big questions" which concern students. The idea would be to match natural developmental concerns of the students with appropriate literary works that address those concerns.

In such a literature curriculum, teachers would expect students to:

- articulate their own responses to the texts they read,
- analyze the techniques that generated those responses,
- evaluate the effectiveness of the writer's techniques,
- respond to the theme of a piece of literature,
- seek to understand the cultural and historical contexts of a piece of literature,
- establish criteria for selecting literature for leisure reading,
- become lifelong readers.

Guide for creating literature lessons

In a sense, a good literature lesson in first grade is no different from one in the twelfth grade. Because good literature at any level is so rich in possible meaning and complexity, students must practice for many years to become proficient readers, thinkers and respondents. To encourage the necessary habits of thoughtful critical response, teachers need to establish classroom environments that allow such practice. Not only should teachers ask students open-ended questions about what they read, but they should encourage students to generate and value the same kind of questions. Teachers should not foster the attitude that finding a single interpretation (the one the teacher has in mind) is the focus of literature study, but should rather teach students to value a multiplicity of meanings and teach them how to use a variety of

strategies for developing these meanings. Through small group or whole class discussions and individual conferences, the teacher discovers misunderstandings as well as encourages greater insights into a piece of literature.

The processes of experienced readers provide guidance for creating literature lessons at any level. In literature study, teachers should encourage students to:

1. **Begin with prior knowledge.** Teachers should encourage readers to share what they already know about the topic of a piece of literature. For example, if a story deals with a natural disaster, students might relate their experiences with such a disaster or speculate about what they would do if they found themselves in similar circumstances. Such an activity prepares readers to interact with the story on a more personal level.

2. **Set a purpose for reading.** This is often a natural outgrowth of activating prior knowledge. For example, after talking about stereotypes of older people, readers might make predictions concerning an older character about whom they are going to read.

3. **Identify and explain vocabulary that might cause some difficulty.** The teacher or students might choose words that cannot be defined by context or have specialized meanings not commonly known.

4. **During reading, take time to respond to the text.** This response might take any number of forms. Students could look back at predictions they made earlier and adjust those predictions in light of what they have read to that point; they might meet in small groups or as a whole class to discuss issues that have surfaced in the reading; or they might respond formally or informally in writing, making connections between the events in the text and their personal experiences.

5. **After reading, ask or answer a question that calls for a general response to the piece.** A question about the title or the most memorable character or scene might be a good place to begin.

6. **Ask and answer questions about the possible meanings of specific details.** Questions should encourage a variety of responses. At this point, readers should examine specific elements or details in the piece. In a poem about friendship, they might look at word choices to figure out the author's attitude. For example, the following question would generate a single response: "What line shows that the poet misses his friend?" A better question would be: "What emotions are expressed in this line?"

7. **Make connections between the work and readers' own experiences.** After reading a play about a historical figure or event, readers might explain why they would like to meet the person in the play, compare the figure to someone they know, or rewrite the piece in a modern setting.

This approach to literature lessons encourages students to view the literary experience as different from other kinds of reading in school. Open-ended questions suggest that meaning is a negotiation between the reader and the text rather than something static. Readers are constantly being forced back into the text to support their observations. As the discussion progresses, they find that they make evaluative judgments about the work by establishing criteria in collaboration with other readers.

While a literature curriculum based on reader-response theory empowers students to make meaning, teachers must still make decisions about what pieces are appropriate for their students and also about the kinds of literary techniques students should learn. Instruction, however, should not privilege generalization about literary structures over meaning. For example, the traditional elements of any literary form should be taught only *after* students have interacted with the specifics of the piece. Identifying the type of conflict is less important than examining and judging the specific conflicts in a short story. Labeling a figure of speech is less important than understanding and assessing the aptness of a comparison. Only after a thorough study of several pieces of literature might it be appropriate to ask students to compare the surface features of each to better understand traditional literary terms.

Writing

The Traditional Approach

Traditionally, writing has been thought of as a linear procedure in which the writer moves from planning to drafting to revising to editing to the finished product. In most classrooms before the late 1960s heuristic prewriting strategies were unheard of, and revising (since feedback from peers or the teacher was minimal or nonexistent) constituted little more than recopying a previous draft neatly. The "process" most students engaged in was simply outline, draft, edit, and submit.

In addition, because the incremental approach discussed earlier dominated the teaching of writing as much as it did the teaching of reading, many writing teachers encouraged students to master skills (handwriting, spelling, punctuation, usage) before attempting whole pieces of writing, taught grammar through drills and diagramming sentences, and emphasized correctness over content. These same teachers often emphasized product rather than process, viewed writing as an isolated activity, rarely provided students with specific expectations for the final draft, just as rarely allowed a process of feedback and revision before a final draft was submitted, saw themselves as their students' only audience, and considered a submitted and graded paper the end of the assignment.

The Process Approach

In recent years, researchers such as Janet Emig, Donald Graves, Sondra Perl, and Lucy Calkins have challenged the traditional approach and have found that writing works best when taught as a fluid, recursive process rather than as a lock-step, linear one. In *A Writer Teaches Writing* (1985), Donald Murray describes the writing process as "organic," something that "grows and changes during the act of writing" (p. 23). Basing their instruction on this more realistic and flexible model of what writers actually do when they write, teachers who follow the process paradigm encourage students to move backwards and forwards through the writing process as needed, backtracking to do more prewriting when they run low on material, going back to reorganize after adding new material during revision, redrafting when an entirely new direction is pointed out during a conference. Since these teachers believe that this recursive approach to teaching literacy best reflects the real practice of writers, they:

- encourage the writing of whole texts to increase fluency
- emphasize the writing process
- view writing as a social and collaborative activity
- provide instruction in spelling, usage, punctuation, and mechanics when needed in the context of student writing
- emphasize content and communication
- provide rubrics to let students know what is expected of them before writing
- allow students to revise after receiving feedback
- have students write to many different audiences and for many different purposes
- provide opportunities for students to present and publish their works.

Key Components of the Process Approach

Prewriting: generating ideas

Prewriting includes any experience, activity or exercise that generates ideas and information for writing or that helps a writer focus on a topic. The teacher makes no value judgments or alterations on a student's prewriting. The emphasis at this early stage is on exploration rather than perfection, on quantity rather than quality. The teacher should make it clear to the students that only a small percentage of the material they generate during any prewriting activity will find its way into the final piece. The following are examples of prewriting activities:

1. **Brainstorming.** The purpose of brainstorming is to gather a variety of ideas, opinions and viewpoints about a topic prior to writing about it. Brainstorming can be done by the whole class using the blackboard, by small groups using large sheets of paper, or by individuals using their own paper. Brainstorming can also be used by individuals when they get stuck and are unable to figure out what should come next. The process is simple: students, singly or in groups, think about the chosen subject and list ideas, associations and experiences that come to mind.

2. **Brainwriting.** The teacher divides the class into groups of four or five. Each student generates ideas based on the topic, writes them on a piece of paper, and trades with another member of the group. Students read the ideas of others and add more ideas to the papers until the teacher calls time. Then each group of students can combine and organize the ideas for a group or individual paper with shared ideas.

3. **Clustering.** In a sense, clustering, a nonlinear form of brainstorming that makes use of free association, is doodling with words. The writer places a topic word or phrase in the center of the page, draws a circle around it, and moves out from this nucleus, writing down his or her associations. When the writer thinks of a new line of thought, he or she comes back to the nucleus and works outward again. This is done rapidly. When the writer has a sense of what to write, he or she stops clustering and begins to write, making no attempt to include everything in the cluster.

4. **Draw-talk-write.** Students quickly sketch a picture of what they think they would like to write about, then they share it orally with a partner. This "telling" helps them think of how they might write the piece.

5. **Journaling.** In journals, students record ideas, questions, impressions, dreams, plans or responses for many different purposes (for example, writer's notebooks, project journals, reading logs, dialectical journals, written conversations). Although teachers may respond to journal entries, they should make no corrections since these writings are not finished pieces and are not intended for publication.

6. **Freewriting.** Students write for five or ten minutes without stopping or thinking about what they will say next. As in other prewriting activities, they don't worry about spelling or mechanics. The only requirement is that they write without stopping until the time is up. Even if they can't think of anything to say, they continue to write, "I can't think of anything to say" until something comes to mind. This exercise places students in a nonthreatening situation, eliminates fear of facing a blank page, and increases writing fluency.

7. **Sprinting.** Sprints, or short-writes, are timed writings of three to five minutes on a given topic. The teacher can increase writing time as students become more fluent.

Organizing: arranging ideas

Before writers begin drafting, they need to think about possible ways to approach the topic and arrange their ideas (for example, general to specific, specific to general, least important to most important, chronological, comparison/contrast). Students also need to understand that any organization they create before drafting will only be tentative because a piece of writing, as it progresses, may evolve into something that calls for a completely different format. The following strategies are useful in helping young writers figure out how to approach a topic:

1. **Color-coding.** In conjunction with listing, brainstorming, clustering or some other form of written prewriting, writers use different colored markers to identify patterns in their thinking, select the ones they want to include, and mark the order in which they will discuss ideas.

2. **Mapping or webbing.** Selecting key words and phrases, students arrange their ideas generated during prewriting in a map or web to indicate how they might organize their papers. This strategy helps them remember to include important details and supporting ideas.

3. **Outlining.** Outlining was once the only organizing activity teachers encouraged. In fact, they often required it. However, the form as it was often taught proved too rigid for many student writers. An outline, like any other organizing strategy, should be flexible since it serves only as a guide and can be changed as the piece progresses. Outlining often works well for analytical, sequential thinkers.

4. **Cubing.** A cube has six sides, so a writer thinks of six ways to look at a topic. Some ways might be to describe it, compare it, associate it, analyze it, apply it, argue for or against it, or classify it. The student then chooses the approach that seems most promising, reserving the other ideas in case the one chosen turns out to be a dead end.

Drafting: explaining ideas

Just as a sculptor must first rough out the stone, most writers need to rough out their compositions before they can begin to shape them toward a final form. They need to write out their ideas in as much detail as possible without worrying about sentence structure, usage, and mechanics. If they get stuck, they should go back to a prewriting strategy that worked for them. Students need time to compose both inside and outside the classroom. When they can depend on a regular time for writing, they continue to draft mentally even when they are not in class. Although drafting is sometimes referred to as one of the steps in the writing process, prewriting, drafting, and revising occur continuously, sometimes even simultaneously, as the writer proceeds toward the final draft.

Revising: re-examining ideas

Revision, as the name implies, is a *re-seeing* of the draft to be sure that it conveys to the reader the message the writer wishes to send and that this message is supported through the organization, examples, tone, voice, word choice, and format of the communication. Developing writers often become satisfied too quickly with what they have written. They do not think of revision as an integral part of the writing process. In a real sense, writing should be spoken of as writing-and-revising. Writers must repeatedly make choices by expanding, deleting, reordering, substituting, and questioning. Revising is the sculpting or shaping process a piece of writing goes through when *writers*, considering purpose and intended audience, review *as readers* the content of what they have written.

In order to revise successfully, students need to know what constitutes good writing. Teachers can help by providing rubrics (lists of criteria) for assignments and by discussing many examples of good writing from both student and professional writers. Although students have difficulty viewing their writing objectively, they can be trained to respond to each others' writing in constructive ways; however, inexperienced peer response groups often need written reminders of what they should consider when listening and responding to each other.

Conferencing: sharing ideas

Short writing conferences help students learn how to revise. These may occur at various stages during the writing process. In addition to her status-of-the-class conference at the beginning of each reading/writing workshop, Nancie Atwell (1987) in *In the Middle: Writing, Reading, and Learning with Adolescents* (pp. 88-121) discusses topic, content, group share, self-editing, and evaluating conferences. Students do not need conferences in every one of these areas for each piece of writing.

1. **Topic conferences.** Even though students keep a running list of possible writing topics and may have tried other strategies (such as checking their journals or writing folders for ideas, surveying classmates to see what others are writing about, or quickly brainstorming and piggybacking ideas one on the other), they may ask for a topic conference with either the teacher or another student. The interviewer's job is to ask open-ended questions to get the writer thinking and talking about a possible topic.

2. **Content conferences.** Writers initiate a content conference when they want someone to respond to their ideas. The respondent should ask open-ended questions that will allow

the writer to talk. This type of conference should be kept short by responding to only one or two issues.

3. **Group conferences.** Several listeners respond to a piece of writing. The writer needs to have a reason for coming before the group and should state the problem before reading the piece aloud and seeking possible solutions. The purpose of the group conference is to get several perspectives on a problem, not to share a finished piece of writing.

4. **Self-conferences.** This is the most difficult type of conferencing for developing writers. In order to make decisions about what works and what doesn't work, writers need to decide what they are trying to get across to the reader. Writers should develop their own questions to use in self-conferencing, ones that are applicable to strengths and weaknesses that they have noticed in other pieces they have written.

5. **Editing conferences.** This conference takes place only after the content of the writing is set. Students edit their papers using a different color ink pen or pencil than they used for writing the text. Teachers edit using a third color. Although they may decide to mark most of the errors in the text, teachers should focus on only one or two types of errors in the editing conference.

6. **Evaluating conferences.** At the end of the grading period, students' writing should be evaluated. Writers are not graded on individual pieces of writing, but on their growth as writers. They keep all their writing, including drafts, dated and arranged chronologically in folders. The teacher asks his or her students to refer specifically to their writing in response to the questions and to set goals. The teacher tells students in advance which questions will be asked, so they have time to think about their answers. After such a conference, students may wish to select pieces from their writing folders to include in their portfolios.

Publishing: validating ideas

Writers write in order to share their work. Zemelman and Daniels (1988) in *A Community of Writers: Teaching Writing in the Junior and Senior High School* note that writing for a variety of real audiences motivates students to write more (especially when they see their own work in print), gives students practice in adjusting their writing to the needs of the audience, provides real feedback which helps them learn what works in different situations, and creates a valid reason for close editing of work.

While there is value in writing simply for the practice and self-satisfaction it provides, and while not every piece a student produces must be taken to publication, students nevertheless need many different opportunities to share and publish their writings. The first place to begin is the classroom, then the school, the community, and finally the world outside of the community. Some possible ways to validate ideas through sharing or publishing are to:

- encourage students to share their writing individually with their peers
- have students read finished papers to classmates from the author's chair
- post students' writing in the classroom and school, regularly changing the display
- invite students to write letters or e-mail to pen pals, editors, officials, etc.
- make booklets or class anthologies featuring students' writing to share with others

- print extra copies to be placed in the school library or in doctors' and dentists' offices
- seek out opportunities for students to publish writing in newspapers or magazines
- provide information sources so students can explore publishing opportunities for themselves.

Publishing validates not only writers' ideas but also the hard work that goes into writing. It encourages students to think of themselves as real writers and to develop an awareness of why writers need to keep their audiences in mind as they write. One crucial lesson that can be taught through regular publishing is that there must be an increased emphasis on correctness (spelling, punctuation, usage and mechanics) as a courtesy to the reader. And while most of the publishing ideas listed above involve the written word, there are many other ways to "publish" student work, including stage performances, oral poetry, readers theater, and audio- and video-taping.

Purpose and Audience

Undoubtedly, writers in authentic writing situations write for specific purposes and specific audiences. Too often in our classrooms, however, students are given little or no reason for their writing beyond "because it's for a grade" and are given little direction about intended audience beyond "the general reader." And while grades can provide some amount of motivation for many students, they are no substitute for the true motivation of an engaged writer: to say *something* to *somebody*. Purpose and audience, too often ignored in classroom settings, are thus the cornerstones upon which engaged writers build their texts.

Purpose

Over the centuries, many classifications have been devised to distinguish the broad purposes for which people write. One common classification in use today places written texts into one of the following categories: informative (expository), persuasive (rhetorical), or literary (creative). Informational writing is used to share information, give directions, and deliver messages. It includes lab reports, how-to essays, directions for assembly, magazine articles, and news reports. Persuasive writing is used to effect change: to convince people to change their minds or take some action. While persuasive writing can, and often does, contain a great deal of information, that information is used as a means to achieve a persuasive end. Some forms of persuasive writing include letters to the editor, editorials, argumentative essays, research papers (when they move beyond just a report of the different positions taken on a topic to argue in support of a position), and satires. Literary writing provides a different way of expressing our thoughts, feelings, and experiences in a form that aims at reaching the audience on an emotional level. While it may contain information beyond the personal (information, for example, about the whaling trade in New England as found in *Moby Dick*), and while it may be persuasive (as in Andrew Marvell's *carpe diem*, "To His Coy Mistress"), the ultimate goal is to touch the audience. Students need practice in all three of these areas in order to become fluent writers for all purposes (Purves, p. 79).

One large debate in writing instruction concerns the value of writing done for expressive purposes. Expressive writing emphasizes the self. Some critics attack expressive writing as being the "lowest form of discourse." These critics characterize writing that is "only" expressive as being immature, writing that is self-indulgent and cannot see beyond that self to larger

concerns. In fact, several sequences of writing assignments have been developed that start with expressive writing and then move to more public modes. Other critics see expressive writing as the highest form of writing. To these critics, only the advanced writer is able to go beyond the requirements of "mere" communication or persuasion to create a piece that is clearly an expression of the writer's self as well. This view of expression seems to be what most critics mean when they say that a writer has "voice." Clearly, the development of this kind of expression is to be pursued whether the more pedestrian purpose of the text is expository, persuasive, or creative (Purves, p. 477).

Certainly students need to be fluent in producing many kinds of texts for many purposes in many contexts, whether academic or nonacademic. Teachers who allow their students to write *only* expressive writings (in the more limited first meaning of the word above) do them a disservice because this keeps them from developing the necessary fluency in more academic forms. But regular expressive writings such as reading logs, learning logs, dialectical journals, and personal narratives and essays certainly have their place in the classroom. These writings allow students to explore their own thoughts as they encounter new ideas in the classroom and in the world, develop fluency in expressing these thoughts, develop their individual voices, and develop confidence in themselves as writers. Whether they ever attain to the level of expressive writers in the second sense of the term above (writers who write expositorily, persuasively, or creatively in distinct and powerful voices), they will at least have learned that writing is one more avenue for meeting the world, one more tool that they can use to make sense of it all.

Audience

From Aristotle's *Rhetoric* on, writers have been advised to consider their audiences (Purves, p. 98). This advice is so sensible that it has taken its place alongside other writing maxims such as "show, don't tell" and "write about what you know." Of course, there are times when writers must write for the somewhat nebulous "general reader." Much published journalistic writing addresses such an audience, as does most popular fiction, and technical writing usually assumes a knowledgeable but general audience. But whenever possible, teachers should give their students the opportunity to write for specific audiences. Such assignments allow students to practice adjusting certain features of their texts such as tone of voice, level of formality, or rhetorical strategies to most effectively address their intended audiences. For example, students might write letters to the editor of their local paper to state their views on a local issue, or they might describe their town to a peer in another part of the country. Such assignments have the added advantage of being more engaging than most traditional assignments because the students know that both the audience and the purpose are authentic.

Reading/Writing Workshop

Guiding Principles

Students can and will become lifelong readers and writers if they are encouraged to explore how writing and reading have value to them personally. The reading/writing workshop approach to literacy teaching was developed with this in mind. The workshop model was developed in the early 1980s by Donald Graves, Jane Hansen, and their colleagues to teach writing in a more natural way, and has been extended to reading and refined by such teacher-researchers as Nancie Atwell (1987), Lucy Calkins (1986), and Linda Rief (1992), as well as

thousands of other teachers of reading and writing who believe that a workshop approach is the most effective approach for developing students' literacy. The most attractive aspect of the workshop model is that it includes all of the key components for developing successful readers and writers: large, uninterrupted chunks of time devoted to reading and writing; student choice both of reading material and, in writing, of their own topics and genres; and collaboration for making meaning in reading and for planning, drafting, and revising writing (Purves, p. 1017).

Workshop classrooms can take many forms. There is no "right" way to design a workshop; however, there are several guiding principles common to the workshop concept:

1. **Students learn best by doing.** If the goal is for students to become proficient users of language, teachers must engage them continually in all of the communication processes. The workshop classroom is what the name implies: a place to construct meaning using the tools of language. Making a classroom into a workshop means devoting time each day for students to practice the craft of communication.

2. **Students become most actively engaged in their reading/writing processes if they are given responsibility for both the selection of topics and for making decisions associated with those choices.** One might argue that if given a choice, students will choose only to read, write, and talk about trivial or unchallenging topics. In fact, experience in the workshop classroom has shown that students will initiate a variety of worthwhile, highly challenging topics, many of which a teacher might have thought too difficult. Student choice and selection brings with it a built-in motivator. Students who dread writing papers on assigned topics in which they have little interest will often launch wholeheartedly into letters to the editor of the school newspaper stating opinions about which they feel strongly. Through reading and writing about issues of concern to them, students become more capable of writing and reading for specific purposes.

3. **Students need guidance in developing the skills that will help them become more proficient readers and writers.** Because skills are best taught in a meaningful context, in the workshop classroom the teacher spends less time, perhaps ten minutes each class period, in whole-class instruction. The majority of the time is spent talking one-on-one with students: discussing what works and what needs work about a piece of writing, talking about the most recent plot development of a novel, recommending other books related to a topic of interest to a student, providing a helpful nudge to a student who is stuck on a section of his or her writing. In the workshop atmosphere, the teacher is a facilitator, rolling up his or her sleeves and digging in with the students as they all learn more about reading and writing.

4. **Students can and should be encouraged to help one another.** In the workshop environment, everyone is a reader and writer, the sole qualification for helping someone else to read and write. Not only is it beneficial for the learner to hear advice from a peer about the conclusion of his or her news article or to be taught a specific reading strategy by a fellow reader, but it is also tremendously helpful to the student instructor's learning and self-esteem. These peer conferencing/peer instruction ideals are in line with a shift in our workplace values from an atmosphere of competition to one of cooperation.

5. **The processes of reading and writing are interactive in developing communication skills.** Reading and writing are enhanced by one another. Teachers should therefore

teach their students how to read as writers and write as readers. That is, students should be aware, while reading, of the techniques the writer is employing to create his or her effect upon the reader, and they should likewise be aware, while writing their own pieces, of how the techniques they are using will affect their own readers. Furthermore, students should be encouraged to read about writing and to write about reading through activities such as response logs or journals.

6. **A teacher of reading and writing should be a practicing reader and writer.** The facilitator of the workshop needs to experience the daily struggles and triumphs of both processes to remain in touch with the experiences of his or her students and to build upon those experiences to create meaningful lessons. It is also beneficial for students to see their teacher as an adult reader and writer who appreciates the advantages of being a lifelong learner.

Assessment in the Workshop Classroom

With the shift from traditional classroom practices to the workshop model comes the question of how to evaluate students in the new format. Evaluation in a workshop classroom should consider *process* as well as *product*; be understood by students and parents *in advance*; represent high, yet achievable, standards of quality; and be formative rather than summative whenever possible.

To accomplish their evaluation goals, many workshop teachers develop their own mixtures of evaluation practices to best suit them and the needs of their students. Some possible methods of assessment in the workshop classroom are:

1. **Portfolio Assessment.** In this form of evaluation, each student may present, orally or in writing, his or her selected work to the teacher or a larger audience, summarizing and explaining the inclusion of chosen pieces, answering questions about the selection process, and setting goals for future work.

2. **Teacher-Student Conferences.** The teacher-student conference is already an integral part of a workshop classroom. The teacher and students should meet frequently, both formally and informally, to discuss accomplishments, progress, and goals (see the discussion of different types of conferences in the "Writing" section above).

3. **Paper-Pencil Tests.** While paper-pencil tests alone would be inadequate in determining a student's reading or writing progress, there may be certain factual information presented within mini-lessons, for example, for which a traditional test would be the best method of assessing students' knowledge and understanding.

4. **Evaluation of Products.** One method for evaluating students is by the quality of the work they produce. In a writing workshop, for example, pieces of writing could be scored relative to predetermined criteria as designated in a scoring rubric. If such a method of evaluating products is used, students should be given due credit for the process involved in creating that product and be allowed the opportunity to revise a piece if it does not yet meet high standards.

5. **Evaluation of Process.** It is possible, through the use of a well-designed scoring rubric, to determine the key elements within the workshop classroom and to score each student relative to those elements. For example, several components of a writing workshop may be that students spend time and effort each day involved in the act of writing; that they revise and edit their work both individually and with the help of peers, the teacher, and other resources; and that they share many of their finished products with others. Some key components of a reading workshop may be that students spend time and effort each day involved in the act of reading, that they share orally and/or in writing both what they read and what they have gained from reading, and that they produce work such as writings or visual displays in response to what they have read.

6. **Self/Peer Evaluation.** The workshop format places more responsibility for learning on the students. They can share the responsibility for evaluating work in a number of ways. First, students should be encouraged to reflect upon and develop an increased understanding of their own reading, writing and thinking processes. Second, students should be involved in a continual process of evaluating what is good and what could be better about each project they produce. Students may also use checklists or rubrics to determine for themselves whether a piece needs more revision. In addition, peer response and evaluation can be extremely helpful while students are in the working stages.

ORAL LITERACY

The most often used communication skills, both in school and beyond, are listening and speaking. Business leaders, especially, have pointed out that oral communication skills will be the most critical skills students will need for success in the workplace in the 21st century. Unfortunately, school curricula have traditionally placed little emphasis on these highly important communication skills. In 1978, Public Law (PL) 95-561 amended Title II of the Elementary and Secondary Education Act of 1965 to include effective oral communication as a basic skill. By the early 1990s, most state curriculum frameworks included listening and speaking skills, and the Show-Me Standards and this Framework have followed this practice (Purves, p. 84).

Like reading and writing, listening and speaking are highly interrelated activities. As such, they are best taught together. And, as is the case in print literacy, the move in recent years has been toward a more integrative model of instruction that emphasizes using listening and speaking in authentic learning situations whenever possible. Instruction in listening and speaking skills is thus given as needed during these learning activities, as reading and writing skills are taught in mini-lessons as needed in a reading/writing workshop. The focus has shifted from listening and speaking as individual processes to a focus on language used to communicate and learn.

Classroom atmosphere is crucial to this type of learning. Students must be made to feel that they are surrounded by an atmosphere of trust, an atmosphere that allows them to risk sharing their ideas and opinions (Purves, p. 891). Such classrooms will often be noisier than the traditional classroom, but the "noise" in such classrooms is the sound of learning: students brainstorming ideas, sharing opinions, listening to the ideas of others, and revising their own thinking in light of those ideas. Teachers must clearly communicate to their administrators the reasons that such noisiness is often necessary for effective learning in language arts classrooms.

Listening

While speaking skills are obviously taught in speech classes and certain types of speaking (oral reports about reading, interviews, debates, readers theatre) are likewise stressed in language arts classrooms, little attention is usually paid to listening skills. In many traditional classrooms, the only listening skill stressed was note-taking, and the only assessment of listening was the written test. With the move toward an integrated model of literacy teaching, there is much more speaking taking place in the classroom. No longer does the teacher monopolize classroom talk. Students are talking: in pairs, in small groups, in conferences. And with all of this talk taking place, students must be responsible listeners as well. This involves more than a passive "soaking up" of what is said. Students are now routinely being asked to give something back to the original speaker, who in turn becomes their audience. In workshop conferences, students listen to a piece, then respond with their impressions and suggestions for change; in a discussion of a literary text, students must first understand the position taken by a fellow student, then contribute their own ideas to the discussion; in a problem solving group, students must listen carefully to the ideas developed during brainstorming so that they may discard those that are of little value and identify those that show promise. What all of these situations demonstrate is that students must listen more attentively when they in turn must interpret, reflect upon, or act on what they have heard.

Speaking

In both ancient Greece and Rome, oratory was held in high esteem, and one of the main goals of most western educational systems throughout the intervening centuries has been to develop skilled public speakers. During most of this century, however, oral communication skills have taken a back seat to print literacy skills (Purves, p. 84). Nevertheless, what students do when they "do English" is to comprehend and make meaning using language, and one of the most important tools at their disposal remains their own talk (Purves, p. 299). In integrative classrooms, therefore, talk of all kinds takes its rightful place alongside reading and writing. Formal speech acts such as persuasive speeches, drama productions, and book reports still take place. But the real growth has been in less formal talk: group brainstorming, literature circles, revision conferences, etc. More than anything else, this promoting and valuing of student talk is changing the face of communication arts classrooms, creating students who are at ease in sharing their thoughts in social settings.

Assessment of Listening and Speaking

Beyond the graded speech or oral book report, little assessment of speaking skills and virtually no assessment of listening skills have taken place in schools. Standardized listening tests have been used to measure short-term memory, ability to follow sequences, comprehension of main ideas, and ability to remember details (Purves, p. 86). Speaking tests have usually been limited to written tests designed to check students' understanding of speaking processes. Clearly, such tests are woefully inadequate for measuring students' ability to listen and speak effectively in actual social settings.

In classrooms designed on the integrated model, however, there are daily opportunities for assessment of students' listening and speaking abilities. Teachers can assess their students in a variety of ways ranging from using rubrics for grading formal performances such as speeches

or dramatic productions to jotting down observations while students engage in group discussions or conferences. Video and audio recordings of students' oral communication skills may also take their place alongside written productions in student portfolios. Those teachers who have never formally or informally evaluated their students' speaking skills might also draw on the experience of other teachers who sponsor forensics and debate competitions. These teachers have written many viable speaking rubrics. Whatever methods are used for assessment, teachers need to let their students know that listening and speaking are communication skills of equal value to reading and writing.

MEDIA LITERACY

The various electronic media have become an increasingly important part of American culture. Radio, television and film shape and influence ideas about news, music, sports and entertainment, as well as provide a wealth of information in many other areas. In addition to reading, talking and listening, students listen to radio and view television and film daily. In fact, most students spend far more time daily watching television and film than they spend reading and writing. It is estimated that the average child now watches over 1,000 hours of television a year, and that children, by the time they graduate from high school, will have spent more time watching television than they have spent in school (Purves, p. 785). Obviously, the fact cannot be ignored that students are growing up with much more exposure to the nonprint media of television, radio and film than to traditional print media. But just because students are bombarded daily with visual and auditory imagery via radio, television and film, this fact does not ensure that they will be able to analyze and evaluate that imagery intelligently. Thus, the teaching of media literacy has become just as important in today's communication arts classrooms as the teaching of reading, writing, listening and speaking.

Viewing

Although students have vast experience in viewing television and film, teachers still need to challenge them to become *critical* viewers. Students need to learn to analyze and evaluate what they watch. Unfortunately, television and film have been used traditionally only in a limited supporting role in the classroom: for example, watching a film depiction of a short story, novel or play after reading the text in a literature class (Purves, pp. 791-92). And while these activities are valid ways to extend learning, teachers also need to have students look at films and television shows as texts themselves, texts as complex as their literary counterparts, and just as worthy of study.

Following are several key concepts identified by Barry Duncan, author of *Mass Media and Popular Culture* (1988), that students need to learn about the visual media:

1. **Television and film *construct* reality.** Young students must be taught that what they see on television and in movies is not "real." Even older students sometimes have a hard time seeing that such productions are fictional. Students must also be taught that many shows that try to pass themselves off as factual (daytime talk shows, for instance, or film "docudramas") are actually produced mainly for entertainment purposes, so their commitment to the facts is often suspect. Even the nightly news is a *construction* of reality, not reality itself. To become critical viewers, students must understand that even

when people try to relate "straight news," they necessarily see objective events through their own subjective viewpoints.

2. **Television and film have their own stylistic techniques and genres that must be learned.** Screenwriters make decisions about dialogue and narrative voice-overs. Directors and cinematographers make decisions about shots (close-ups, pan shots, etc.), camera angles, and lighting. All of these stylistic techniques can be analyzed just like their literary counterparts to lend insight to the viewer. In addition, television has its own genres (sit-coms, soap operas, talk shows, dramas, etc.) as does film (mysteries, Westerns, action movies, musicals, romantic comedies), and the choice of genre is as important in these media as it is in print media (Purves, p. 329).

3. **Television and film send ideological and value messages.** Just as novelists and short story writers have their own agendas when it comes to what ideas and values they want to support or denigrate, so do screenwriters and staff writers for television shows. Students often view the programs and movies they watch as merely entertainment, and they rarely step outside of the passive receiver's role to scrutinize what ideas and values they are being fed along with the entertainment. These ideas and values are legitimate issues for classroom discussion.

4. **The media, especially television, are businesses that have commercial interests.** Students should be taught how to analyze the appeals used by commercial advertisers. With some instruction in advertising techniques and propaganda, most students quickly become savvy viewers of commercials. But beyond this type of instruction (which is already being done in many communication arts classrooms), students need to be taught that the networks themselves are supported by these advertisers and that they may be directly or more subtly influenced by them (Purves, p. 785).

Visually Representing

In a world that is becoming more and more reliant upon visual imagery, students must be able to enhance the impact of their oral and written communications through the use of visual aids, graphics and film. More traditional visual aids such as flowcharts, diagrams, posters and tables remain effective means for adding impact to oral and written presentations. Computer software programs such as word processing programs and hypertext programs allow students to incorporate graphics, moving pictures and even sound into their printed documents. And other computer programs give students the capability of producing slides and overhead transparencies for use in oral presentations.

In addition, as students become more critical viewers of television and film, they can then learn to create their own communications using these media. By scripting, acting out, and recording on videotape their own advertisements, plays, historical reenactments and movies, students are able to apply what they have learned in their study of the electronic media. Giving students the chance to create their own visual productions allows them to grapple with all the decisions that must be made by professionals in the electronic media field.

LANGUAGE AND CULTURE

Much of the instruction students receive in our schools does not adequately reflect the diverse nature of American society. According to recent estimates, 40% of the schoolchildren in the United States come from African-American, Hispanic, Asian-American, or Native-American backgrounds, and these groups constitute the fastest growing portion of the population (Purves, p. 337). Almost all communication arts teachers have faced the challenge of how best to teach those students who speak English in regional, social, or ethnic dialects not privileged in our society. In addition, differences in the usage of idiomatic expressions, jargon, and slang can erect barriers to understanding between teacher and students and between students and their peers. And then there are those students who speak no English at all or who speak English as a second language. It is little wonder that so many students have such difficulty in learning to communicate clearly and effectively in a variety of situations.

Standard and Nonstandard English

When linguists use the term *dialect*, they do so descriptively. To them, the word means nothing more or less than one version of a language used by an identifiable group of people. There are literally hundreds of dialects of any language, dialects found among certain ethnic groups, dialects found among people of the same social class, dialects found among people who live in the same region. And in the eyes of linguists, all these dialects are equal. One is not *better* than another; it is simply *different* from the others.

For most people in the general public, however, the word *dialect* carries negative connotations and is normally used to designate certain pronunciations or grammatical constructions that are considered "nonstandard." Clearly, most people have learned to privilege a certain "standard" version of English over other dialects. Unfortunately, many of these people transfer the negative connotations that they ascribe to dialectal language to the users of the dialect or their cultures. The result is linguistic elitism, the view that one person is better than another because his or her language is more in line with standard English (Purves, p. 368).

There are two main reasons why standard English has been accorded such special status. First, standard English is the dialect of commerce, of the media, and of the government. In other words, it is the dialect used in official business of all types. If people wish to conduct official business, therefore, it helps to speak the language (or, more precisely, the dialect). Second, standard English is privileged because it is the dialect taught in our schools. Generations of Americans have been brought up on the mistaken prescriptive notion that standard English is "right" and nonstandard dialects are "wrong."

Not unexpectedly, speakers of home dialects other than standard English have traditionally responded negatively to a system that labels their way of speaking "wrong." Faced with this condemnation of their language (which, as noted above, often comes across simultaneously as a personal condemnation or a condemnation of their cultures), many students simply rebel. If it comes down to a choice between learning a dialect that is presented as being better than the dialect in which they are fluent or retaining the dialect that they understand to be a key component of their cultural heritage, many students will choose the latter (Purves, p. 371). In addition to these students who openly rebel against the prescription of standard English, there are many

other students who are willing to learn the standard dialect, but are simply unable to keep up with those students who have been brought up speaking the standard version.

Though there are very good reasons that many speakers of American English do not become fluent in the standard dialect, it is nevertheless also true that individuals who lack fluency in standard English can suffer negative consequences. Language is power, and teachers should empower *all* their students to use those language resources that will help them succeed. The languages used in the professions, business, government, and broadcast/print media cross cultural barriers and allow us to understand each other. Those students who do not become fluent in standard English will often remain handicapped by that lack of fluency throughout their lives.

Respecting Home Languages

Some people contend that teaching standard English at all is a mistake. These people make the valid point that choosing to teach one dialect of English automatically privileges that dialect at the expense of others. On the other hand, those who support the teaching of standard English would reply that *society* has chosen to privilege standard English in certain ways, and that the role of communication arts teachers thus necessarily includes the mandate to teach competence in that dialect.

So the question then becomes what to do to ensure that students not yet proficient in standard English gain that proficiency. The first thing teachers need to do is to end the practice of teaching standard English prescriptively. Teachers need to teach their students that *appropriateness* is the key to effective language use, whether oral or written, and that situation (setting, audience, and the speaker's or writer's purpose for communicating) determines appropriateness (Purver, p. 371). For example, while standard English might be the most appropriate dialect to use for a job interview at a major corporation, it would probably not be the most appropriate choice for informal conversation in an ethnic neighborhood. Students need to understand that proficiency in a variety of dialects gives them more flexibility in their language use, allowing them to communicate clearly in more situations than a more limited speaker.

Secondly, teachers need to look at the linguistic strengths and weaknesses of their students and design instruction accordingly. The most logical approach to getting students from where they are to where they need to be is to start with the strengths they currently have. After all, students brought up on nonstandard dialects are not deficient language users, just deficient users of standard English. They are, in fact, quite fluent in their home languages or dialects. Common sense thus tells us that the best teaching approach is to respect the language abilities with which these students enter the classroom, to build on this base by choosing reading materials and writing assignments that allow them to access their prior knowledge, and then to move them, through revision of their writings and through immersion in a print- and language-rich environment in which standard English is regularly modeled, toward more fluent use of standard English. The goal is thus not to *replace* their home languages with standard English, but to develop in them proficiency in standard English *in addition* to the competency they already have in their home languages (Purves, p. 337).

Grammar Instruction

When most people think of the word "grammar," they think of a whole group of language skills including grammar, spelling, capitalization, punctuation, usage and mechanics that have been traditionally taught together in American language arts classrooms. For this discussion, however, it is necessary to separate grammar (in its technically correct and more narrow dictionary definition) from the other language skills in the list above. For this discussion, then, "grammar" means only that part of the study of language that deals with morphology and syntax, and, more specifically, with the breakdown of language into parts (sentences, clauses, phrases, and "parts of speech") in order to discuss the ways in which those parts may be combined.

Grammar instruction in this sense has traditionally been a major component of the literacy curriculum, and until fairly recently its value in the teaching of standard English was hardly challenged. Those who championed its use based their support on the argument that students who knew all the pieces of the puzzle that make up the English language should then logically be able to put those pieces together to form an unlimited number of sentences through which they could express themselves in speech or writing (Purves, p. 534).

But despite the seeming logic of this approach, studies have shown conclusively that isolated grammar instruction is ineffective in improving the writing ability of students. One landmark study (Braddock, Lloyd-Jones, and Schoer, *Research in Written Composition*, 1963) concluded that formal instruction in grammar not only had little effect on students' composition ability, but that it often even *slowed* the growth of students' composition skills since the time taken to teach grammar often replaced time that could have been used for actual composition practice. In 1986, George Hillocks published the findings of his study on written composition. These findings supported the conclusions of Braddock, Lloyd-Jones, and Schoer. Hillocks found that students enrolled in a program whose major emphasis was on grammar and mechanics actually performed worse in composition than students in a control group. And studies conducted on transformational-generative grammar (for example, W. B. Elley et al.) showed that it is no more effective than traditional grammar for improving composition skills (Purves, p. 536).

One reason grammar instruction does not improve the literacy skills of students who are native speakers of the language is that these students already implicitly know the "deep structure" of the language (that is, the basic ways in which words may be combined in order to form "correct" utterances). One review of the literature in the field of language development (J. B. Carroll, "Language Development," 1960) suggests that students entering school have already mastered almost all of the grammar needed for effective communication (Purves, p. 537).

Another possible reason for the ineffectiveness of grammar study is that the process by which it has been taught is the opposite from the way in which it is naturally acquired. Most grammar instruction is analytic and deconstructive, taking language apart in order to label its parts. The natural language acquisition of young children, on the other hand, is synthetic and constructive. They listen to thousands of specific speech acts and unconsciously generate a set of rules by which they learn to form their own sentences. The two processes differ so greatly that there may be no transfer at all into practical application (Purves, p. 537).

However, not all grammar instruction should be discontinued. While instruction in traditional school grammar has proven ineffective, stylistic grammar (sentence-manipulation skills such as sentence combining) has been shown to have a significant positive effect on both reading and writing (Hillocks, *Research on Written Composition*, 1986). Sentence combining seems to build in a more natural, synthetic way on the knowledge of language already possessed by students. The best approach to grammar instruction, then, would appear to be one that uses stylistic grammar in combination, whenever possible, with students' own writing (Purves, pp. 537-38).

While grammar instruction is clearly in need of modification, it is vital that teachers continue to instruct their students in the rules of spelling, capitalization, punctuation, usage and mechanics. In order to be competent writers, students must have a strong working knowledge of these rules. In addition, they need to understand that consistent mistakes in these areas will distract and confuse their readers. These skills are best taught while students are engaged in the process of writing whole compositions, and may be taught as mini-lessons (in a workshop setting) or as needed during revising and editing conferences.

COMMUNICATION ARTS IN THE CONTENT AREAS

The communication arts are naturally integrative. Students write to be read and speak to be heard, and they in turn participate as readers and listeners for their classmates. In addition, the critical skills that students learn in the communication arts classroom are applicable to a wide range of texts including literature, nonfiction, and film. But these processes are not only integrative, but are also interdisciplinary, and as such they may be applied to any field of study. Students don't just "read reading." They read history, or word problems in calculus, or the menus at their favorite restaurants. Neither do students "write writing." They write about the time they lost their two front teeth, or about the effect of the nuclear threat on society, or about the importance of the coming election (Purves, p. 633).

Theoretically, then, all of the communication arts should be taught as an integral part of every content area. For example, most subject areas have accompanying texts of printed materials that are used to persuade, inform, entertain and teach. But we read novels and poems differently than we do lab reports and story problems. Consequently, students need to know that there are different ways of reading various texts, and they need to know how to apply efficient strategies that will enable them to understand a variety of materials.

Likewise, each content area uses particular types of writing that facilitate the work demanded by the discipline. For example, in science, students collect scientific data, define procedures, enter information into observation logs and construct graphic representations to communicate their findings. In business, students write cover letters, resumes, memos and orders. In social studies, students create survey questions, compose letters to government leaders and write position papers. In mathematics, students create their own word problems and write narrative accounts of their problem solving strategies. Students need to understand that different purposes and audiences require different types of writing. For example, a poem submitted for a lab report assignment in science class would be as inappropriate as a lab report submitted for an assignment in a creative writing class.

Oral communication plays an important role in learning in all content areas as well. Students listen and speak in order to make sense of the material with which they are dealing.

Thus, teachers using an integrated curricular approach place less emphasis on traditional lectures and more emphasis on productive talk, whether in whole-class discussions or in small groups. Such teachers must be willing to relinquish the podium and become facilitators of their students' evolving understanding of the discipline (see "A Community of Learners" in the "Introduction").

Assumptions and Implications for Instruction

Several assumptions underlie interdisciplinary programs. The most important of these is that language is an essential part of all meaning and that it is not independent of meaning *about* something. We simply cannot think without language. The second assumption is that since language is essential to meaning, students' skill with language to a large extent determines their school achievement. Finally, those who favor interdisciplinary programs of instruction assume that the most effective way to improve language skills is to apply them in varied contexts and for diverse purposes and audiences.

Effective integrated curriculum has several features. First of all, it is driven by a focus, which often takes the form of a theme or a set of core concepts to be investigated. Second, it requires students to use multiple skills and processes, including higher order processes such as analysis and synthesis. Third, it emphasizes problem solving and decision making, the real-world skills practiced daily in workplace and community contexts. Fourth, it lends itself to being taught through group activities. And finally, since active, hands-on activity is emphasized, it often is assessed through performance tasks.

TECHNOLOGY AND THE COMMUNICATION ARTS

Until recently, technology played only a small, supplementary role in the typical communication arts classroom. Teachers used overhead projectors and transparencies to highlight key points in their lectures; they used sound recordings of poems, short pieces of fiction and plays; and they used filmstrips or videotapes of plays and movies. But technology has moved center-stage in today's classroom (Purves, p. 103). Data-retrieval systems now provide students with almost instant access to unbelievable amounts of information; word processing programs and revision programs give students great flexibility in creating and revising texts; and hypermedia programs allow students to create multimedia presentations that incorporate text, sounds, graphics, and even video.

Computer-Assisted Research

Student research of topics has taken a quantum leap forward in recent years. Most university libraries and many elementary and secondary school libraries have moved from the old card catalog system to on-line computer catalogs for storage and retrieval of bibliographic information. These catalogs still allow students to search for information in the traditional ways (by subject, author, or title), but they also allow students to do much more flexible searches using key words and other sophisticated browsing techniques. On-line catalogs are also often networked, allowing students to browse the contents of several libraries at once. If the student finds that a source she or he wishes to read is located at another library that is too far away, that information can be sent through interlibrary loan, or via fax.

Commercial databases are another source of information for the student. Some of these databases contain only bibliographic information, like the on-line catalogs discussed above, but others go a step further, displaying abstracts and sometimes even whole texts for on-screen viewing. Students may provide their own disks and download information from these databases for a fee.

CD-ROM technology also offers a wealth of information to today's student. Up to 660 megabytes of information (equal to 300,000 pages of text) can be stored on a single CD-ROM. This technology is being used to store large databases such as the MLA bibliography, Humanities Index and ERIC. Students involved in literary study could search the MLA database by author, title, or key words and pull up all articles relevant to their searches published in any of hundreds of periodicals. Other CD-ROM disks store the complete works of major authors, often with critical commentary. These disks allow flexible search methods not possible using traditional bound volumes.

Another new technology that is revolutionizing student research is hypermedia. Students with access to this technology are able to view "hyperdocuments" that mix information sources and media. For example, a single document could bring together a primary literary text, biographical information about the author, critical commentary, and related passages from other texts, as well as video clips from a movie version of the text and an oral reading of the text (perhaps by the author). The ability of hypermedia to create such richly contextualized documents is truly an exciting advance for today's students (Purves, pp. 279-80).

One final new technology, the Internet, offers students almost unlimited access to information about any topic. For those with the necessary hardware (a computer and modem) and software (search software for help in navigating the net), this new technology will revolutionize the research process. We have just begun to tap the enormous potential of this powerful new tool.

Computer-Assisted Writing and Revision

Not only is new technology revolutionizing the research process, but it is fundamentally changing the writing process as well. As new software is continually developed, the personal computer is proving to be a great ally to process writing. There are programs designed to help student writers at all stages of the writing process: prewriting programs that also aid in organizing; drafting programs that allow groups of students to work on a single draft collaboratively; revision programs that allow for multiple and instantaneous feedback; and desk-top publishing programs that allow students to produce clean, professional-looking drafts that often include graphs, charts and other graphics.

Software programs that allow students using networked personal computers to work collaboratively offer greater potential for feedback during the writing process than ever before. Such networked word processing software (called groupware) gives students the ability to share their ideas about an assignment and work collaboratively on a single text visible to each person in the group (Purves, pp. 210-11).

Multimedia composing is also expanding the idea of what a student-generated text can be. In the early elementary grades, students have traditionally mixed drawing, construction paper

cutouts, and photographs with their written texts, but this multimedia flexibility is not usually allowed to older students. Given the proper technological tools, however, this no longer needs to be the case. Multimedia composing allows students to "write" using images and sounds as well as words. Static graphics and moving video clips from movies, television and videodisks can be incorporated into the written text, as can sound effects, speech and music. Such a "paper" is, of course, no longer a paper at all, but a multimedia "presentation" that the teacher "reads" (or, more accurately, experiences) on his or her own computer (Purves, pp. 828-29).

In addition to these exciting innovations in composing, there are many new technological tools available for students to use during the revision process. Computers offer many advantages in this area when compared to traditional paper and pencil methods. First of all, the ease of computer revision for deleting material, adding material, and moving material shows students in a very concrete way that texts are changeable and teaches students the importance of delaying closure on a text for as long as possible. Also, since word processing programs allow the printing of successive drafts, students can still quickly produce a "hard copy" at any stage of a paper's development. If a student cuts something from draft two, he can still return that portion in draft five if need be. Of course, students can also save different versions of a paper on disk or onto a hard drive under different file names if they wish to keep all drafts of the emerging paper. Another advantage of computer revision is that it can be done so quickly. The speed with which changes can be made to a text allows teachers to give students more time to work on that text. In addition, since new drafts can be produced so quickly, teachers can suggest that students "play around" with alternate beginnings, scenes, organizational patterns or conclusions before deciding on the best fit. Before the advent of word processing programs, students rarely had the luxury of such creative consideration of alternatives due to time constraints.

Besides these more general advantages of computer-assisted revision for the individual writer, there are also new advances in technology that are revolutionizing the process by which students receive feedback from the teacher and their peers. Networked computers and electronic mail give students the ability to read another student's paper and respond by e-mail. A writer's paper may be read simultaneously by small or large groups of students, and that writer can have multiple responses within minutes. Commenting programs actually allow peer readers or the teacher to embed their responses within the text at the appropriate points. And real-time response programs such as CHAT allow students to "talk" back and forth via the computer screen about the draft. All of these tools can be used to increase greatly the amount of discussion that takes place concerning student writing, leading to a thoughtful, language-rich environment (Purves, pp. 1048-49).

Computer-Assisted Literature Instruction

Beyond the advantages for research and composing discussed above, a system of networked computers can add flexibility to literature instruction. While face-to-face discussion of literature is desirable for many reasons (see "Oral Literacy" section), there may be times when "discussion" via computer is preferable. Synchronous networking allows students to discuss in "real time" a work of literature currently being read by the class. There are also several ways for teachers of literature to use asynchronous networking, which delays the transfer of information from one computer to another. This type of system could use electronic mail as a way of carrying on longer term discussions. Another use of an asynchronous system would be to have all students post messages to a central "bulletin board" to which all students would have access.

Students could read the comments of their peers, then contribute their own thoughts. And, of course, with telecommunications capability, students can take these discussions beyond the school walls by joining national and even international computer conferences on the subject at hand (Purves, pp. 279-80).

Certainly, technology is no panacea for all the problems of education. Used inappropriately, it could even have a negative impact on students. For example, a classroom full of networked computers could serve to isolate students by limiting the amount of face-to-face interaction between them. And, of course, there are the three major hurdles for school districts to clear when attempting to outfit their schools with the latest technological tools: the often staggering investment of resources required, the equally staggering chore of training all of the district's teachers in the use of this technology, and the rapid rate at which technology becomes outdated. But solutions to these problems can be found, and the investment and effort are certainly worthwhile. By combining today's amazing technology with trained, enthusiastic teachers, school districts can greatly improve the education of their students while simultaneously training them to participate in the technical workplaces of the future.

ASSESSMENT IN THE COMMUNICATION ARTS

Communication arts teachers have always been able to assess their students' discrete language skills, particularly skills in conventional usage, punctuation, and spelling, by giving tests that assess these skills in isolation. However, when teachers try to assess entire language performances, whether in reading, writing, or speaking, they become less confident about the accuracy of their assessments. After all, there is only one correct spelling of "occur" and only one grammatically correct form of a particular verb in a given clause, but there are many possible valid responses to a text and many possible ways to determine the relative quality of a student's writing or speaking performance.

It is precisely the fact that there are so many valid ways to assess language performances that makes it difficult for communication arts teachers to determine which kinds of assessment to use in a particular context. By first determining the purpose or purposes a given assessment is to serve and then considering the possible ways to assess a particular language behavior, teachers can decide which means to use in a situation.

Assessments vary distinctly in their purposes: norm-referenced assessments identify how a student performs relative to others; criterion-referenced assessments identify how a student performs relative to an established standard or criterion; and longitudinal assessments identify how a student improves over time. Norm-referenced tests like the ACT and SAT help educators identify students' ability to pursue their studies at a particular institution or in a particular program or course. Criterion-referenced tests, such as teacher-constructed tests over texts and skills taught, can help teachers determine what they are teaching adequately and inadequately and can help them decide when and how they need to modify instructional strategies. Longitudinal assessments such as portfolios passed from year to year can help students see their own growth over time and can provide them with a basis for self-reflection about their strengths and weaknesses as readers and writers. All of these assessments are valid for the purposes for which they are intended. All provide information about student performance, and not one of them by itself tells everything that needs to be told about students' language skills. That is why

teachers need to identify the purpose for each assessment they make and why they need to use various types of assessments as a basis for assigning communication arts grades to their students.

Some of the specific kinds of measures communication arts teachers can appropriately use to assess their students' knowledge and skills include objective tests; constructed responses such as short answer or essay tests; speaking, writing, or mixed media performances; portfolios; and teacher observations. Because so-called objective tests (multiple-choice, true/false, matching, etc.) are easy to score and seem at least to have distinct right answers, they have tended to be the most frequently used types of assessment in the communication arts, especially at the secondary level. However, though they seem to show accurately *how well* students read or write according to an arbitrary standard, they do not show *how* the reading and writing are done; they do not allow students to *demonstrate* how they have made meaning from a text or how they have created meaning in texts that they have composed. Neither can objective tests of writing show whole student-produced products; only by producing written texts can students show their ability to create whole texts. Perhaps this is why writing samples are now used in over half of the states as a part of their statewide testing programs (Afflerbach, 1985) and why most commercial standardized tests also now include writing samples as part of their test batteries (Stiggins and Bridgeford, 1983).

Once teachers have whole student texts to assess, they can apply one or more of several approaches for assessing them. If the assessment's purpose is to improve students' skills in one or two traits, such as organization or usage conventions, teachers can assess only these traits and provide feedback that will help students improve in these areas. If the assessment's purpose is to rate students' overall performances on whole pieces of writing relative to the performances of others, teachers can use a holistic scale. If the purpose is to determine how well students can respond to a specific writing task, such as writing a viable letter of application or a clear explanation of a process or an analysis of another text, then teachers can use a rubric to measure how well students meet the criteria for this task. Not many of the important writing skills, with the possible exception of correct usage and conventions, can be adequately assessed by objective tests; and even usage tests that take usage problems out of context fail to measure how well students can apply usage rules in actual writing tasks.

Likewise, objective tests of reading do not allow for the fact that reading involves a personal interaction between the reader and the text that precludes having only one possible "correct" reading. Often there are several interpretations that are equally valid, particularly for complex literary texts, and this makes choosing one correct interpretation a difficult and often irrelevant task. Using an open-response format provides a more accurate assessment of student skill. Many teachers of reading and literature know this intuitively and choose to give tests that ask students to construct responses, often in the form of short answer or short essay items.

Some secondary-level teachers of literature still see the teaching of a particular novel, writer, genre, or literary period as their major instructional purpose. However, as one writer has pointed out about the assessment of students' skills in reading literature, the main goals of most literary curricula today are to get students excited about literature, to motivate them to read critically on their own, and to provide them with the skills needed for their independent reading (Shuman, 1994). For teachers who have these goals for their literature instruction, assessments that focus on matching writers with their works or on listing works produced in certain periods are woefully inadequate. For such teachers, the only valid assessments of literary skills are those that ask students to respond to texts with constructed responses to questions of interpretation.

If reading and literature skills are most accurately measured by assessments that require students to construct responses, and if writing skills are most accurately measured by assessments that require students to write, it goes without saying that speaking skills are most accurately assessed by speaking performances. These performances could be scored by rating speakers on traits such as content, organization, and delivery or by rubrics that describe levels of performance. For assessing the speaking and listening skills we all use in personal and workplace contexts, teachers can use observation checklists and anecdotal records. Both students and their parents can benefit by reading feedback provided by either the students' peers or teachers regarding informal speaking and listening behaviors. This feedback might take the form of a checklist or a short written commentary.

All of these ways of assessing students' language skills provide possible alternatives to traditional objective tests. Furthermore, using combinations of these types of measures can help teachers assess multiple skills at once. For example, assessing how well students can integrate media into an effective presentation that uses visual, written, and spoken elements can be done by asking students to create such a presentation and then by scoring it by traits or by a rubric. Assessing how well students can work together to create a written text can be accomplished by having them work in teams to produce a text designed for a particular purpose and audience. This is an important workplace skill, so assessing it is worthwhile. Asking students to create portfolios of their work in reading, writing, or speaking/presenting as a basis for assessing growth over time, whether overall or in a particular skill, provides yet one more viable alternative means of assessment.

Finally, in thinking about their assessment practices, teachers should consider the fact that assessment is the responsibility of more than one person or one institution. They should not rely on national testing services or on the state department of education to test all of the knowledge and skills they want their students to have because doing so is unrealistic. Neither should they expect miracles of themselves; most teachers have far too many students to make frequent thorough assessments of complex language skills and tasks practical. Peer assessment and self-assessment of both writing and presentation skills are practical as well as instructional for the students involved. Therefore, these should be used in addition to standardized and teacher-constructed assessments. In fact, since an essential goal of all education is to help students internalize a process for self-monitoring and self-assessment, teachers need to create language tasks that include self-assessments as part of their design, as is now done in many portfolio assessments. If teachers want their students to develop self-assessment skills, they need to give their students feedback on their self-assessments. Teachers then become facilitators of the self-assessment process that mature language users have developed to a sophisticated level.

Language skills assessment, like language acquisition and language development, is complex and requires teachers to be flexible and open to possibilities. Whether language tests are designed by national testing services, by state departments of education, by district curricula planners, or by classroom teachers, they should be designed to test what *should* be taught, not what is easiest to test or to teach. Only then will they serve the purposes of fostering meaningful instruction and of accurately reflecting significant language skills.

SUGGESTED READING

Applebee, Arthur. 1994. "Toward Thoughtful Curriculum: Fostering Discipline-Based Conversation." *English Journal* (March): 45.

Applebee first gives an overview of the development of English curriculum. He then defines curriculum as a "domain for conversational action" and discusses the four principles of curricular conversations: quality, quantity, relatedness and manner. This leads to his conclusion that curriculum that is culturally significant creates a natural integration of the communication arts; creates a meaningful context for students to read, write, and discuss; and encourages learning that is cumulative and reinforcing.

Atwell, Nancie (Ed.). 1990. *Coming to Know: Writing to Learn in the Intermediate Grades.* Portsmouth, NH: Heinemann.

Fourteen classroom teachers speak about their unique experiences using writing as a tool for learning in science, social studies, mathematics, and literature. Specific topics addressed are teaching students to be researchers, using learning logs and double-entry journals, teaching special education students through writing and reading, using writing in mathematics, and centering thematic units around reading and writing activities.

Atwell, Nancie. 1987. *In the Middle: Writing, Reading, and Learning with Adolescents.* Portsmouth, NH: Heinemann.

Atwell describes the evolution of her approach to teaching writing and reading in the middle school, focusing on the creation of reading and writing workshops. She provides both the theoretical basis for the creation of these workshops and a number of practical steps to take in organizing them. Finally, she discusses ways to link reading and writing instruction through the workshop approach.

Beach, Richard. 1990. *A Teacher's Introduction to Reader Response Theories.* Urbana, IL: NCTE.

Beach explores several ways in which readers respond to literary texts, including textual responses based on the reader's awareness of literary conventions; personal experience responses; psychological responses rooted in the reader's cognitive and subconscious processes; cultural responses based on the reader's cultural background; and social responses based on the reader's social role and perceptions of the social context in which the reading takes place.

Brown, Jean E., Lela B. Phillips, and Elaine C. Stephens. 1993. *Toward Literacy: Theory and Applications for Teaching Writing in the Content Areas.* Belmont, CA: Wadsworth Publishing Co.

This book presents theory, research, methods, and materials for teaching content writing and implementing content writing programs. The authors discuss strategies for each type of writing and provide lesson plans and suggested activities that are good resources for any classroom teacher.

Calkins, Lucy McCormick. 1983. *Lessons From a Child: On the Teaching and Learning of Writing.* Portsmouth, NH: Heinemann.

Calkins presents a story of one child's growth in writing. She suggests options for classroom management, peer conferencing, and appropriate mini-lessons to extend each child's understanding of good writing. The predictable stages of writing development and growth are thoroughly discussed.

SUGGESTED READING

Calkins, Lucy McCormick. 1994. *The Art of Teaching Writing*, New Edition. Portsmouth, NH: Heinemann.

Calkins draws upon classroom experiences of successful teachers and the writing topics created by students in their search for meaning. She explores the possibilities of the writing workshop, including an in-depth study of each stage of the writing processes, including emerging literacy, with numerous examples of children's compositions. Special consideration is given to assessment, portfolios, curriculum design and the role of the home and community.

Cambourne, Brian, and Jan Turbill. 1987. *Coping With Chaos*. Rozelle, NSW, Australia: Primary English Teaching Association.

Cambourne and Turbill provide both theory and practical suggestions for classroom teachers to help them make sense of process-oriented primary classrooms. To the untrained observer, and even to many teachers, the less structured nature of holistic classrooms appears chaotic. In this book, the authors attempt to create order by highlighting the structure underlying the theory.

Christenbury, Leila. 1994. *Making the Journey: Being and Becoming a Teacher of English Language Arts*. Portsmouth, NH: Heinemann.

Written primarily for a methods class, this book distills the most current views of teaching the English language arts. The tone is personal, since Christenbury has included many anecdotal items. Veteran teachers will also find this text useful as a summary and validation of current methods they are employing or considering.

Edelsky, Carole, Bess Altwerger, and Barbara Flores. 1991. *Whole Language: What's the Difference?* Portsmouth, NH: Heinemann.

As teachers, researchers, and teacher educators, Edelsky, Altwerger, and Flores clarify the core meaning of the concept of whole language. They provide a comprehensive discussion of the theoretical constructs for whole language, an explanation of why whole language should not be considered a *method* for teaching reading and writing, and how whole language fits into the history of other progressive movements in education. They offer authentic vignettes of life in a whole language classroom to exemplify this perspective of literacy learning.

Fisher, Bobbi. 1991. *Joyful Learning: A Whole Language Kindergarten*. Portsmouth, NH: Heinemann.

Fisher has written a practical resource specifically for kindergarten teachers interested in providing an integrated, natural approach to learning. She shares detailed descriptions of effective classroom environments and offers specific suggestions for planning and carrying out a kindergarten day. She includes possible schedules, as well as appropriate practices for communication arts, mathematics, science, art, and dramatic play. In addition, she addresses opportunities for choice and possible assessment practices.

Fulwiler, Toby. 1980. "Journals Across the Disciplines." *English Journal 69*.

This article is one of the precursors to emphasizing expressive writing as the main thrust of student writing in journals, personal letters and diaries. Fulwiler states that journals start small group activity, clarifies issues, reinforces learning and stimulates the imagination. He cites examples of using journals in practically every content area. Another important feature of journal writing is "visual thinking" of charts, diagrams and drawings. Journals are developmental and interdisciplinary.

Gentry, Richard J. 1987. *Spel...Is a Four-Letter Word*. Portsmouth, NH: Heinemann.
This brief but practical book helps teachers and parents see spelling as part of the reading/writing process. Gentry reviews developmental spelling patterns and offers suggestions for including meaningful spelling strategies in classroom instruction from kindergarten to the fourth grade.

Glazer, Susan Mandel, and Carol Mullen Brown. 1993. *Portfolios and Beyond: Collaborative Assessment in Reading and Writing*. Norwood, MA: Christopher-Gordon Publishers.
The authors begin with a summary of research findings that indicate why standardized objective reading tests don't effectively measure essential reading skills and strategies. After establishing that alternative modes of literacy assessment are necessary, the authors describe frameworks for creating alternative assessment procedures in classrooms. In later chapters, they outline strategies for assessing reading comprehension and writing development over time. Their final chapters focus on how students, teachers, and parents can collaborate on the assessment of student reading and writing.

Graves, Donald. 1991. *Build a Literate Classroom*. Portsmouth, NH: Heinemann.
Graves takes an insightful look at the skills students will need to function in the 21st century and offers guidelines to support the development of problem solving, effective communication, decision making, and resourcefulness in the primary and elementary grades. Graves stresses the importance of instructional strategies that honor student backgrounds, high expectations for all students, and skills for lifelong learning in real-life contexts. He also stresses that assessment practices should continuously evaluate student progress, and that the student should be a critical part of that process.

Harwayne, Shelley. 1992. *Lasting Impressions*. Portsmouth, NH: Heinemann.
Harwayne explains strategies for getting children to read independently and to seek their own books for information, clarification, and enjoyment through the integration of literature and writing. This book is peppered with quotations and allusions to literature and seasoned throughout with Harwayne's experience as a teacher who promotes critical responses to a variety of reading genres.

Holdaway, Don. 1979. *The Foundations of Literacy*. Portsmouth, NH: Heinemann.
This is a valuable resource for administrators, teachers, parents, and the concerned public. In this work, Holdaway presents his views concerning the great debate about literacy learning and guides the reader toward developing competent readers and writers.

Jacobs, Heidi Hayes (Ed.). 1989. *Interdisciplinary Curriculum: Design and Implementation*. Alexandria, Virginia: ASCD.
This compact text contains seven essays on aspects of integrating curriculum strands across disciplines K-12. One essay outlines various approaches to integrated curriculum, from parallel discipline designs to interdisciplinary units and courses to a completely integrated program of instruction. Another essay outlines the ways in which curriculum is integrated in a high school humanities course focusing on the Middle Ages and in two elementary-level units of instruction on dinosaurs and space exploration. Other chapters deal with the steps in designing interdisciplinary units of study, with themes for integrated programs and units of study, and with ideas for integrating thinking skills across the curriculum.

SUGGESTED READING

Kovalik, Susan. 1994. *ITI: The Model (Integrated Thematic Instruction).* Susan Kovalik & Associates.
This work addresses instructional and behavioral changes needed in order to use what we know about current brain research. It also provides research and practical information needed to implement this model. This book is based on the author's work with special needs populations, including both learning disabled students and gifted students.

Langer, Judith. 1995. *Envisioning Literature: Literary Understanding and Literature Instruction.* New York: Teachers College Press.
Langer has been a foremost researcher on the teaching of literature. Her work has led her into dozens of classrooms for close observation of what actually occurs there. Based on these observations and theories about how readers respond, she shows how readers "envision" literary texts and how teachers might encourage this in their students. She includes as examples many conversations among students ranging from first to twelfth grade. The essence of her theory and its application is captured in a teacher's comment: "I see that I need to provide situations where I will 'sit out' and really build the community so that the children can talk to each other."

Marzano, Robert J., Debra Pickering, and Jay McTighe. 1993. *Assessing Student Outcomes: Performance Assessment Using the Dimensions of Learning Model.* Alexandria, Virginia: ASCD.
Using the competencies outlined in the Department of Labor's 1991 SCANS report, the authors identify performance tasks and assessments for grades K-12 that address important skills. They describe ways to address the competencies of creative thinking, problem solving and decision making, collaboration, and self-management through performance tasks and assessments. They also provide numerous examples of both performance tasks and rubrics for assessing the tasks. This text is useful for teachers at all levels who want to create varied types of performance-based assignments and who would like to use model rubrics as a basis for creating their own.

Moffett, James. 1968. *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers.* Boston: Houghton Mifflin Co.
Moffett begins this essential and comprehensive text on the teaching of the language arts by dealing with some basic misconceptions about language and literacy instruction. He then outlines in detail curricula for K-3, 4-6, 7-9, and 10-13 that integrate acting, speaking, reading, literature, and writing skills. He describes a number of games of language and logic that students can play at each level, and he offers useful suggestions about how to organize Socratic dialogues and research projects for secondary level students.

Murphy, Sandra, and Mary Ann Smith. 1992. *Writing Portfolios: A Bridge from Teaching to Assessment.* Markham, Ontario: Pippin Publishing Limited.
This book provides an honest examination of portfolio assessment. The authors, who themselves have piloted portfolios extensively, examine certain key issues: some reasons for using portfolios, what kind of work should be included, the rationale behind student reflections, and methods for the evaluation of a portfolio.

Nelms, Ben (Ed.). 1988. *Readers, Texts, and Contexts.* Urbana, IL: NCTE.
Nelms has organized this collection of essays about the use of literature in the classroom into three sections. The first deals with student responses to literature and recounts the responses of students ranging from primary grades through high school. The second focuses on ways to interpret literature, including the structural, historical, and feminist

approaches to literary texts. The third examines the social and cultural dimensions of literary response and interpretation.

Phelan, Patricia (Ed.). 1990. *Literature and Life: Making Connections in the Classroom*. Urbana, IL: NCTE.

For teachers of secondary-level students, this text offers a variety of viable ideas about ways to help students become more engaged with literature and film texts by helping them relate these directly to their own experiences. Essays in the collection deal with such topics as helping students make sense of poetry, helping them develop a social conscience through literature, and helping them discover their own "private texts" as a way to connect with the literary texts they read. Some essays also deal with interdisciplinary connections such as art and literature and with the reading-writing connection.

Probst, Robert E. 1984. *Adolescent Literature: Response and Analysis*. Columbus, OH: Charles E. Merrill.

Probst organizes his discussion into three broad areas: the logic of response-based teaching, the literature, and the literature program. He takes the foundational work of Rosenblatt and other theorists and shows how these may be applied in the secondary literature classroom. He also demonstrates methods that integrate literature and writing instruction. The discussion of "text" is broadened to include film and television.

Purves, Alan C. (Ed.). 1994. *Encyclopedia of English Studies and Language Arts*, Vols. I & II. New York: NCTE and Scholastic.

The purpose of these volumes is to present the many aspects of the discipline in simple and nontechnical language. Entries range from 300 to 3,000 words in length and include references for further reading on each subject.

Rief, Linda. 1992. *Seeking Diversity: Language Arts with Adolescents*. Portsmouth, NH: Heinemann.

Linda Rief, an eighth grade language arts teacher, allows readers to peek into her classroom and observe readers and writers at work. Rief addresses the following topics specifically: creating a workshop environment in the classroom, thematic teaching through literature and writing, and portfolio evaluations. Suggestions for planning and organizing a meaningful reading and writing program focus on activating students' background knowledge and immersing them in purposeful reading and writing activities. Of particular help are the appendices, which contain examples of many of the tools the author has developed for her classroom, such as specific publishing instructions and student self-evaluations. This book primarily focuses on the fifth to eighth grade levels.

Rosenblatt, Louise. 1978. *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Carbondale, IL: Southern Illinois University Press.

Rosenblatt's pioneering work in the 1930s, *Literature As Exploration*, informed the reforms that began in the 1960s. The application of transactional analysis affirmed her ideas. In this book Rosenblatt lays out a theoretical argument for what today we would call a constructivist approach to studying literature. This is a foundational work in the reader-response movement.

Routman, Regie. 1991. *Invitations: Changing as Teachers and Learners*. Portsmouth, NH: Heinemann.

In this work, Routman provides practicing teachers with another invaluable resource. She invites them to explore integrated, relevant learning opportunities as she reflects on her personal experiences and successes with her own students. Routman offers specific

strategies for organizing and managing a classroom that encourages inquiry and active student involvement. Suggestions for implementing a balanced communication arts program include shared and guided reading, literature discussion and response, formal and informal writing, integrating language with content, and assessment and evaluation practices.

Routman, Regie. 1988. *Transitions From Literature to Literacy*. Portsmouth, NH: Heinemann.
This book is a great help to primary teachers interested in creating whole language classrooms. Routman provides support for teaching students of all ability levels through a whole language/writing process approach and suggests organizational strategies for classroom management. In addition, she gives practical advice on such matters as supplies needed for lessons, planning for a substitute, and scheduling an integrated classroom. A very useful appendix gives resources, how to's, reading lists categorized by difficulty level and style, parent communications samples, and examples of student work.

Warner, Ann L. 1993. "If the Shoe No Longer Fits, Wear It Anyway?" *English Journal* (Sept.): 76-80.
Warner reviews the issue of grammar instruction as she reports the results of a survey of secondary educators concerning the topic.

Weaver, Constance. 1996. *Teaching Grammar in Context*. Portsmouth, NH: Boynton/Cook.
In this latest edition of Weaver's work, she provides a thorough discussion of what we can and cannot expect of grammar instruction in the public schools. She demonstrates the problems with certain kinds of approaches and then provides a rationale and examples of more effective instruction at all levels. This kind of instruction is shown to grow out of a classroom environment in which students are engaged both as readers and writers. Concrete lesson suggestions are also provided. Weaver's work may be the best source for both a thought-provoking and practical discussion of this subject.

Wiggins, Grant P. 1993. *Assessing Student Performance: Exploring the Purpose and Limits of Testing*. San Francisco: Jossey-Bass Publishers.
This book offers a new model for assessment in the liberal arts. Wiggins offers ideas about ways to make assessment performance-based and structured to encourage student self-assessment and to allow students both to demonstrate what they know and can do and to develop their knowledge and skills through the assessment process. He also suggests ways teachers can provide more effective feedback as their students work on meaningful performances.

Zinsser, William. 1994. *On Writing Well: An Informal Guide to Writing Nonfiction*. (5th ed.) New York: Harper Perennial.
In this "classic" work, Zinsser reviews principles of transaction, simplicity, clutter, style, audience, words, and usage. Chapters on broad topics such as nonfiction as literature, unity, leads, and endings progress to more specific topics on nonfiction writing, such as interview, place, science/technology/nature, business writing, sports, and self. The final chapters deal with attitudes toward the use of technology and belief in one's writing. The conversational style and the wide variety of lively examples make this an excellent resource.

APPENDIX A

EXAMPLES OF QUALITY STUDENT WORK

In the three-column section of this Framework, the writers have offered many suggestions for classroom activities. A list of activities, however, does not provide teachers with an idea of what quality student work produced in response to such activities might look like. This appendix addresses that need.

The student work presented here must, however, be accompanied by three important caveats:

1. This is *quality* work, not *perfect* work. The student work included in this appendix represents the average to above average range. No attempt was made to find the very best work possible, and weaknesses in both task design and student products have been pointed out. The works found here are included only to demonstrate what good students might be expected to produce in response to certain performance tasks.

2. Some of the works included in this appendix were not done by Missouri students. These works were taken from the *Performance Standards* draft (1995) of the New Standards Project, a consortium to which Missouri belongs. Later drafts of this Framework will include work done in Missouri classrooms in response to performance tasks developed with the Show-Me Standards in mind.

3. While every attempt was made to include a variety of tasks and products in this appendix, the works found here tend to overrepresent certain Standards (for example, Communication Arts knowledge standards numbers 1 and 4 and performance standards 1.8, 2.1, and 4.5) and under-represent other Standards. The reason for this uneven representation is simple: while it is relatively easy to include written work in such a print format, it is impossible to directly represent other student performances, such as reading or oral presentations.

Despite these limitations, the examples found in this appendix should give Missouri teachers a good idea of what their students should be able to do in the field of communication arts in response to the Show-Me Standards.

ELEMENTARY COMMUNICATION ARTS ACTIVITY

"Enchiladas"*

Task

Students were asked to select a topic to which they had a commitment in their lives and then choose a genre in which to express the commitment. Students were required to revise and edit their writing before "publishing" the complete texts. The work shown here is one recipe and an anecdote from a much longer project involving a whole series of recipes and anecdotes compiled into a book titled *La Mesa Esta Puesta (The Table Is Set)*. This student also produced the work in Spanish.

Show-Me Knowledge Standards Addressed

CA 1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
CA 4 writing formally (such as reports, narratives, and essays) and informally (such as outlines, notes)

Show-Me Performance Standards Addressed

1.8 organize data, information and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation
2.1 plan and make written, oral and visual presentations for a variety of purposes and audiences
2.2 review and revise communications to improve accuracy and clarity
2.5 perform or produce works in the fine and practical arts
4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals

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Student Work

Enchiladas

Ingredients:
5 red chiles
2 packages of tortillas
2 chopped onions (finely)
3 finely chopped fresh cheeses
½ garlic head
1 cup of oil
salt to taste

To begin you put the red chiles in boiling water. When they are soft you put them in the blender and add a little bit of water, garlic and salt. The chile paste needs to be strained, in order to separate the juice from the seeds. You then fry the tortillas a bit so that they are soft. When you take them out of the oil, you pass them through the chile. You then fill

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them up with cheese and onions and roll them like a taco.

The day my mother made enchiladas all the neighbors came to visit us. They say that it is because the smell of the chile cooking creeps out the windows. Toña, one of my moms comadres came in with her baby crying. Maria, well "Mariquita" to the ones that knew her came in chatting away, as always. The other two comadres "the religious ones" forgot about church and walked in with their Bibles. On this occasion my mom started talking as she cooked. All the ladies were sitting in the kitchen around the table. My mom got into the talking so much that

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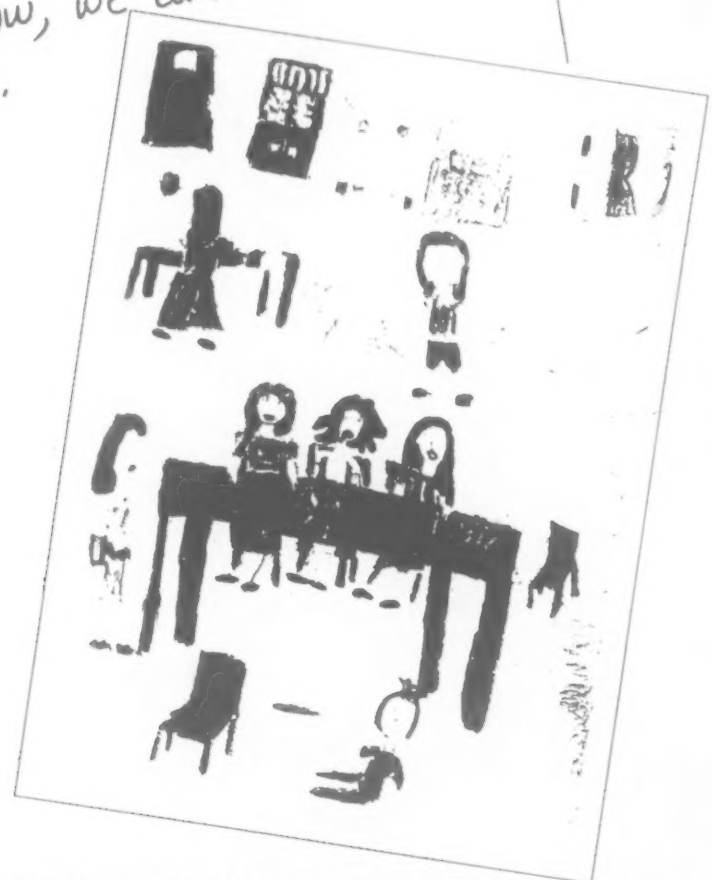
she forgot the enchiladas, so they burned. ~~[illegible]~~ But, my mom still served them like that. When the ladies tasted them they looked at each other and started getting up excusing themselves. From that day on, no one ever came back for my mom's enchiladas. Now, we can eat them all ourselves.



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Commentary

In the area of standard English, the few mistakes in this work sample are more likely "slips" than actual errors. For example, whereas no apostrophe is used in the line "one of my moms . . .," the same construction is later used properly.

In the recipe section of this work, the student engages the reader by using the title of the larger project, *La Mesa Esta Puesta (The Table Is Set)*, and a colorful cover (not shown) to identify the project as a Spanish/English recipe book, and by including both the recipes and the accompanying anecdotes that serve to identify a broader context for each recipe beyond just the production of a food item. The student also shows the ability to work within an established genre with which the audience would be familiar (a recipe) and to use appropriate writing strategies for the genre. For example, the student identifies the logical steps involved in cooking and puts them in chronological order ("To begin . . . You then fry the tortillas . . . You then fill them up . . .").

In the anecdote section of this work, the student uses storytelling techniques effectively in order to make the anecdote more appealing. For example, the student begins with "The day" to set the narrative tone; correctly identifies the conflict in the story as the burning of the enchiladas (although with a humorous and ironic twist: "Now, we can eat them all ourselves"); describes characters using specific details (for example, "Mariquita," who enters the room "chatting . . . as always"); and uses plot sequence that includes rising action (the arrival of the various guests), conflict (conversation instead of cooking), climax (the burning of the enchiladas), and conclusion (the guests excusing themselves). The student also effectively uses descriptive details of tastes and smells: for example, "the smell of the chile cooking" that "creeps out the windows."

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ELEMENTARY COMMUNICATION ARTS ACTIVITY

"A Rainbow of Your Own"*

Task

Students were asked to write a persuasive essay on a topic of their own choosing.

Show-Me Knowledge Standards Addressed

CA 1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
CA 4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)

Show-Me Performance Standards Addressed

1.8 organize data, information and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation
2.1 plan and make written, oral and visual presentations for a variety of purposes and audiences
2.2 review and revise communications to improve accuracy and clarity
2.3 exchange information, questions and ideas while recognizing the perspectives of others
3.2 develop and apply strategies based on ways others have prevented or solved problems
3.3 develop and apply strategies based on one's own experience in preventing or solving problems
3.7 evaluate the extent to which a strategy addresses the problem
3.8 assess costs, benefits and other consequences of proposed solutions
4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals
4.6 identify tasks that require a coordinated effort and work with others to complete those tasks

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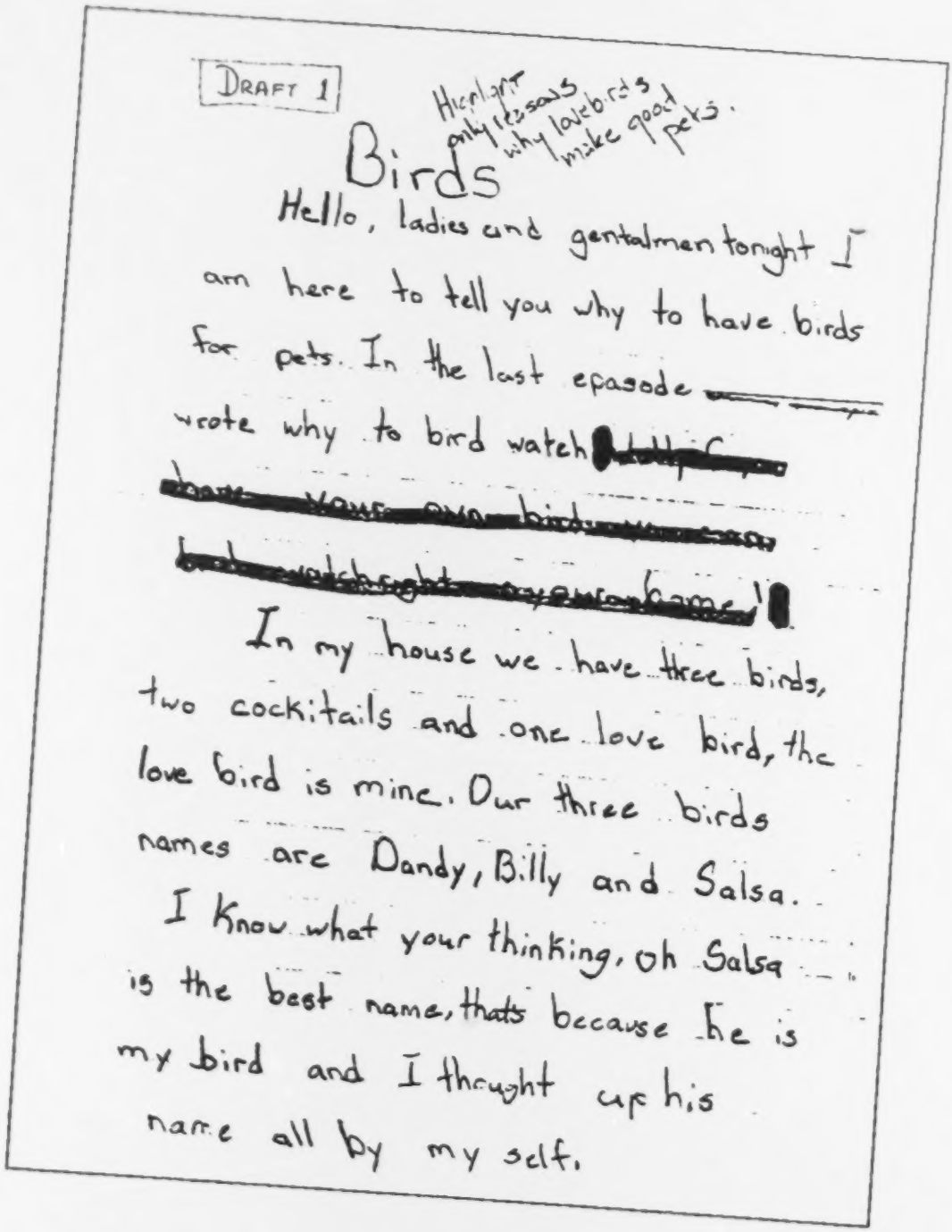
Student Work



DRAFT 1

Highlight only reasons why lovebirds make good pets.

Birds

Hello, ladies and gentalmen tonight I am here to tell you why to have birds for pets. In the last epasode I wrote why to bird watch [redacted]

In my house we have three birds, two cockitails and one love bird, the love bird is mine. Our three birds names are Dandy, Billy and Salsa.

I know what your thinking, oh Salsa is the best name, thats because he is my bird and I thought up his name all by my self.

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Lots of people ~~wan~~ dogs and lots of people have dogs and they think, oh my dog's so smart he can roll over ~~[illegible]~~ ~~smarter than~~ ~~can talk~~. My bird Salsa is very funny what he does is he stands on his perch and swings down then he hits his head on the floor of his cage. Then he lets go of is pearch and climbs back on again. He does this over and over again. He also has battels with his toys, it's a very ~~funny~~ intresting sight to see.

When you get a bird you should pick the one that pays the most atechen

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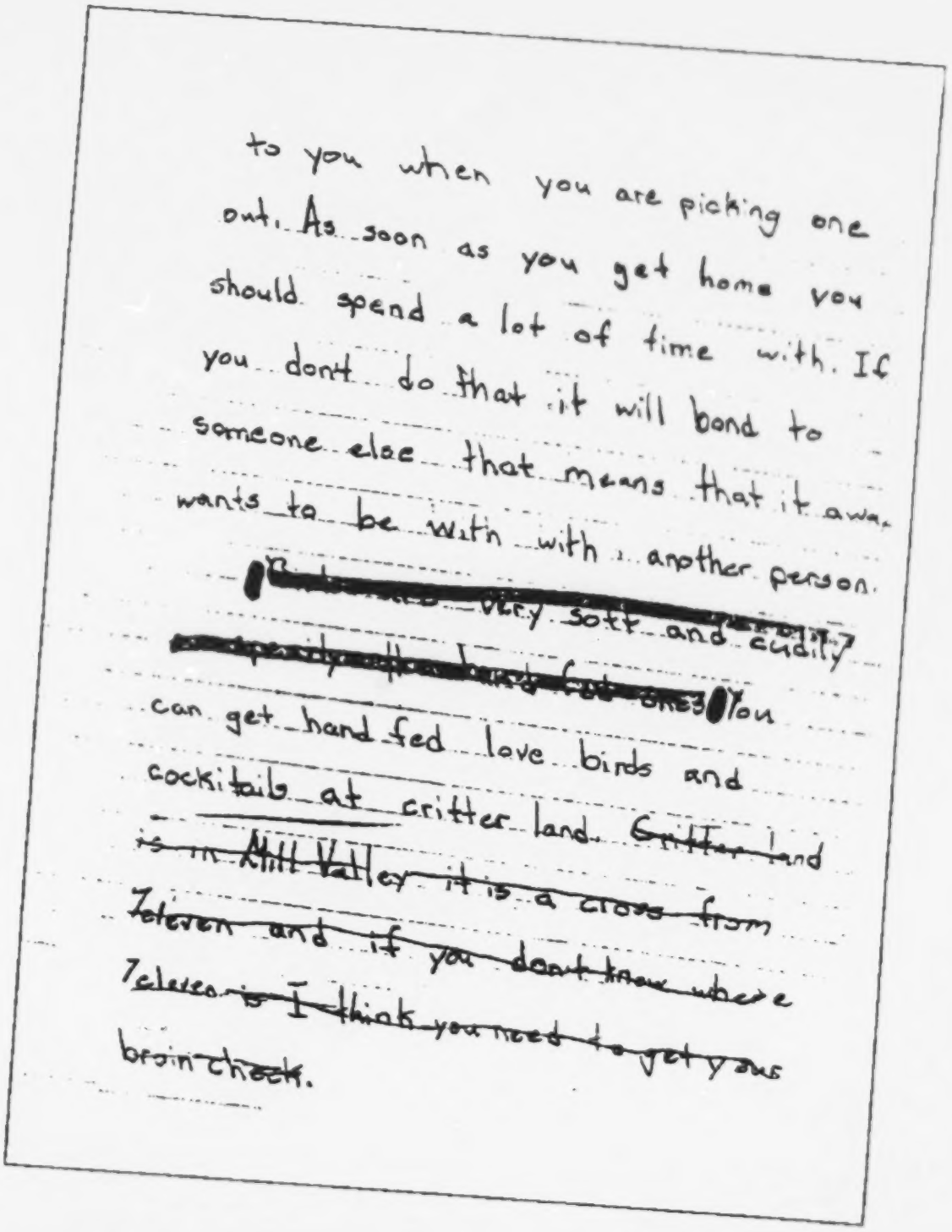

to you when you are picking one out. As soon as you get home you should spend a lot of time with. If you dont do that it will bond to someone elae that means that it awa. wants to be with with another person. [redacted] very soft and cudily [redacted] you can get hand fed love birds and cockitaib at critter land. ~~Critter land is in Mill Valley it is a cross from Teteven and if you dont know where Telereo is I think you need to get yous brain check.~~

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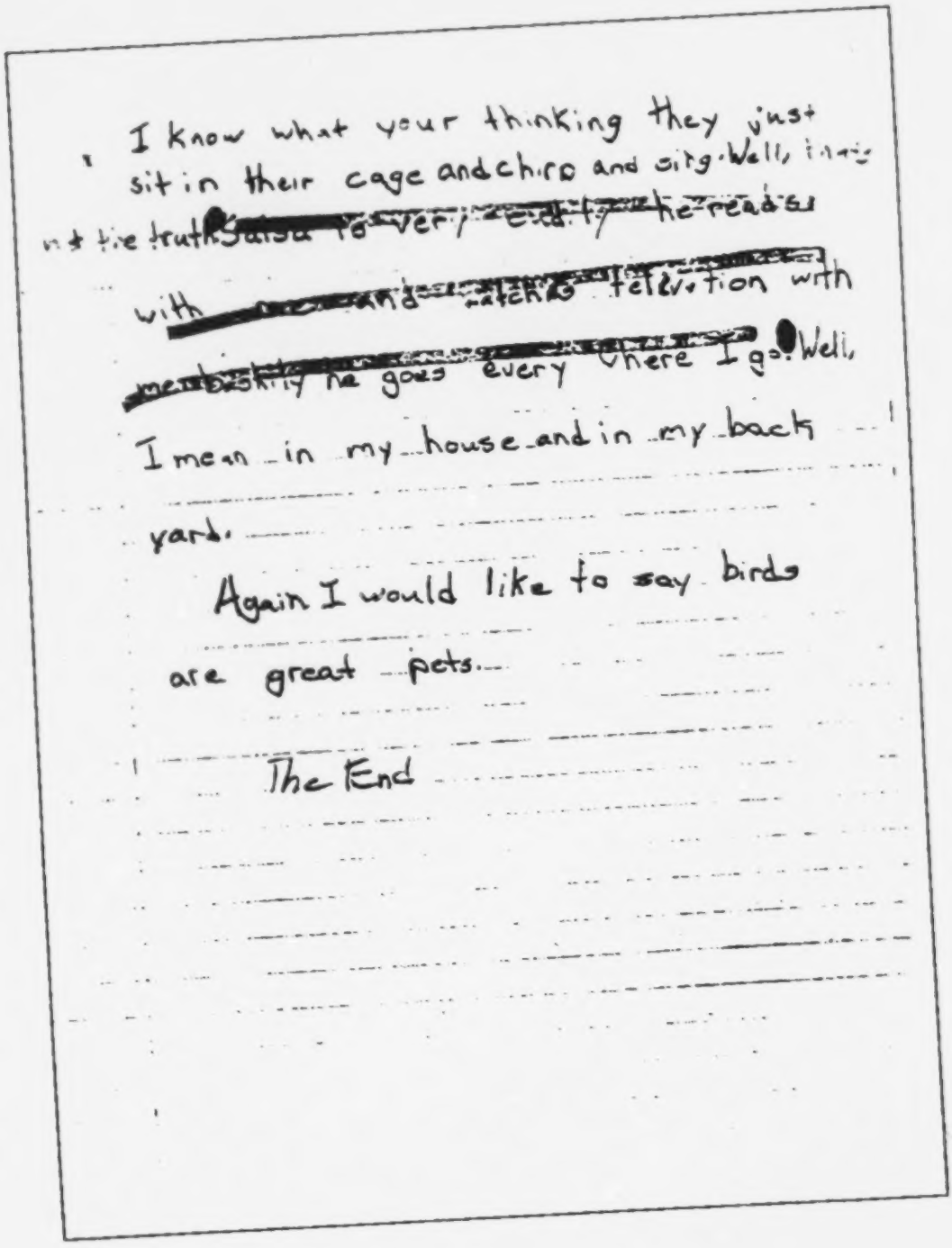

I know what your thinking they just sit in their cage and chirp and sing. Well, that's not the truth. [illegible] very [illegible] he reads us with [illegible] and watches television with me. Mostly he goes every where I go. Well, I mean in my house and in my back yard.

Again I would like to say birds are great pets.

The End

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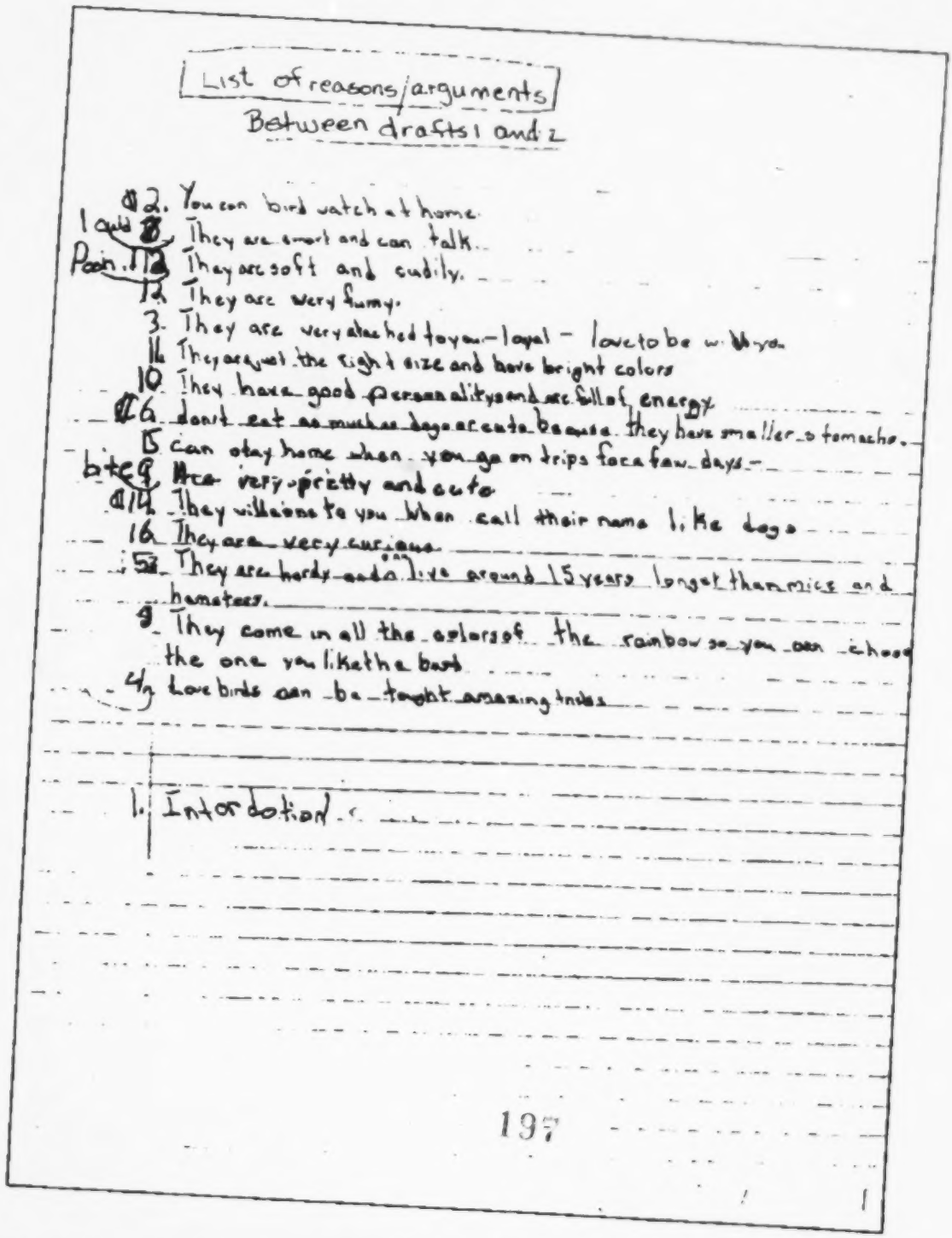

List of reasons/arguments
Between drafts 1 and 2

12. You can bird watch at home.
1 quill 8. They are smart and can talk.
Pooh. 11a They are soft and cuddly.
12 They are very funny.
3. They are very attached to you - loyal - love to be w/ you.
11b They are just the right size and have bright colors
10. They have good personalities and are full of energy.
6a don't eat as much as dogs are cute because they have smaller stomachs.
5 can stay home when you go on trips for a few days -
bite 9 Are very pretty and cute
14 They will come to you when call their name like dogs
16 They are very curious.
5a They are hardy and live around 15 years longer than mice and hamsters.
9 They come in all the colors of the rainbow so you can choose the one you like the best
4 Love birds can be taught amazing tricks

1. Introduction

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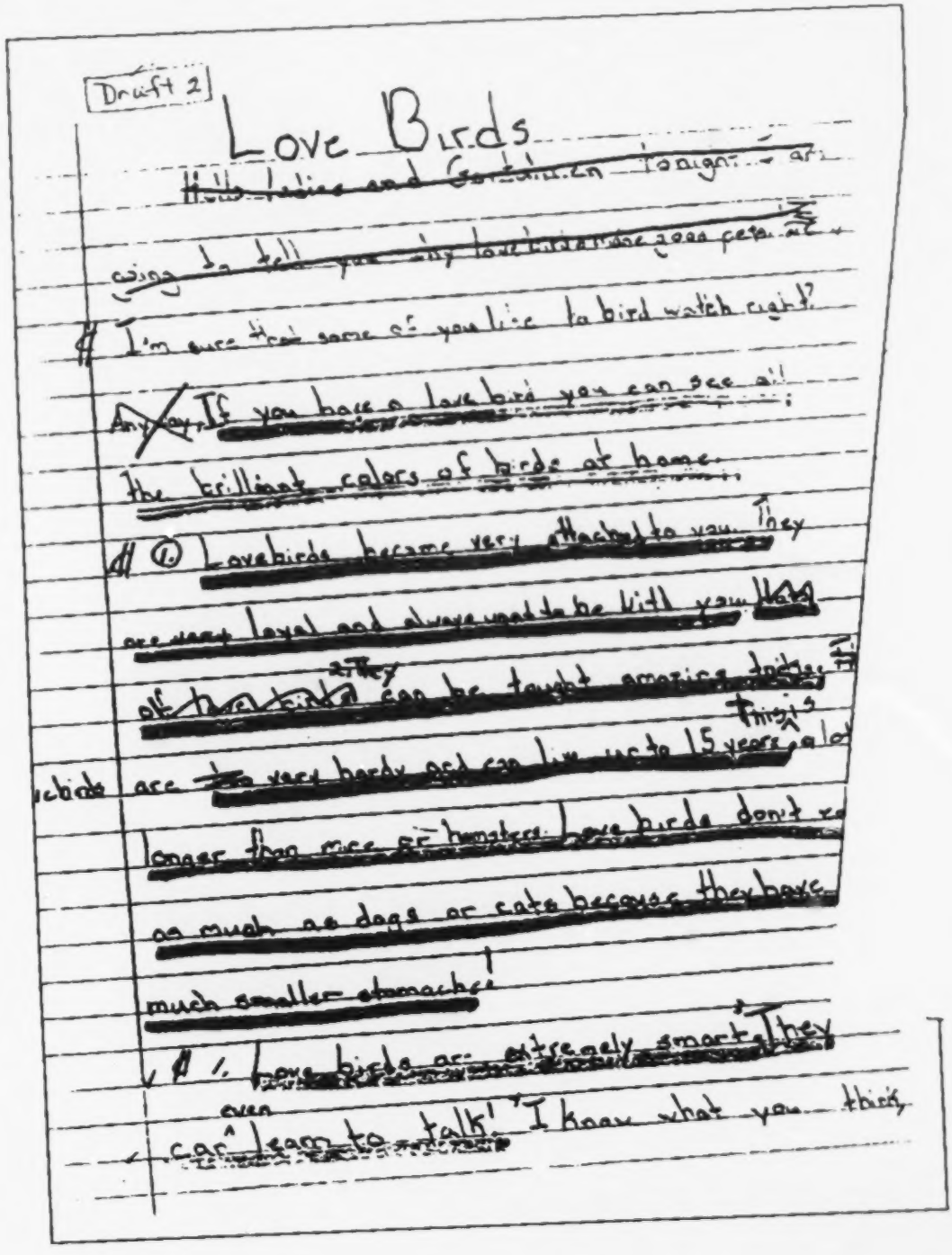

Draft 2

Love Birds

~~Hello ladies and Gentlemen tonight I'm~~
~~going to tell you why love birds are good pets.~~
I'm sure that some of you like to bird watch right?
~~Anyway~~ If you have a love bird you can see all
the brilliant colors of birds at home.
① Lovebirds became very attached to you. They
are very loyal and always want to be with you.
~~All birds~~ They can be taught amazing tricks.
~~All birds~~ are very hardy and can live up to 15 years a lot
longer than mice or hamsters. Love birds don't eat
as much as dogs or cats because they have
much smaller stomaches!
② Love birds are extremely smart. They
can even learn to talk! I know what you think,

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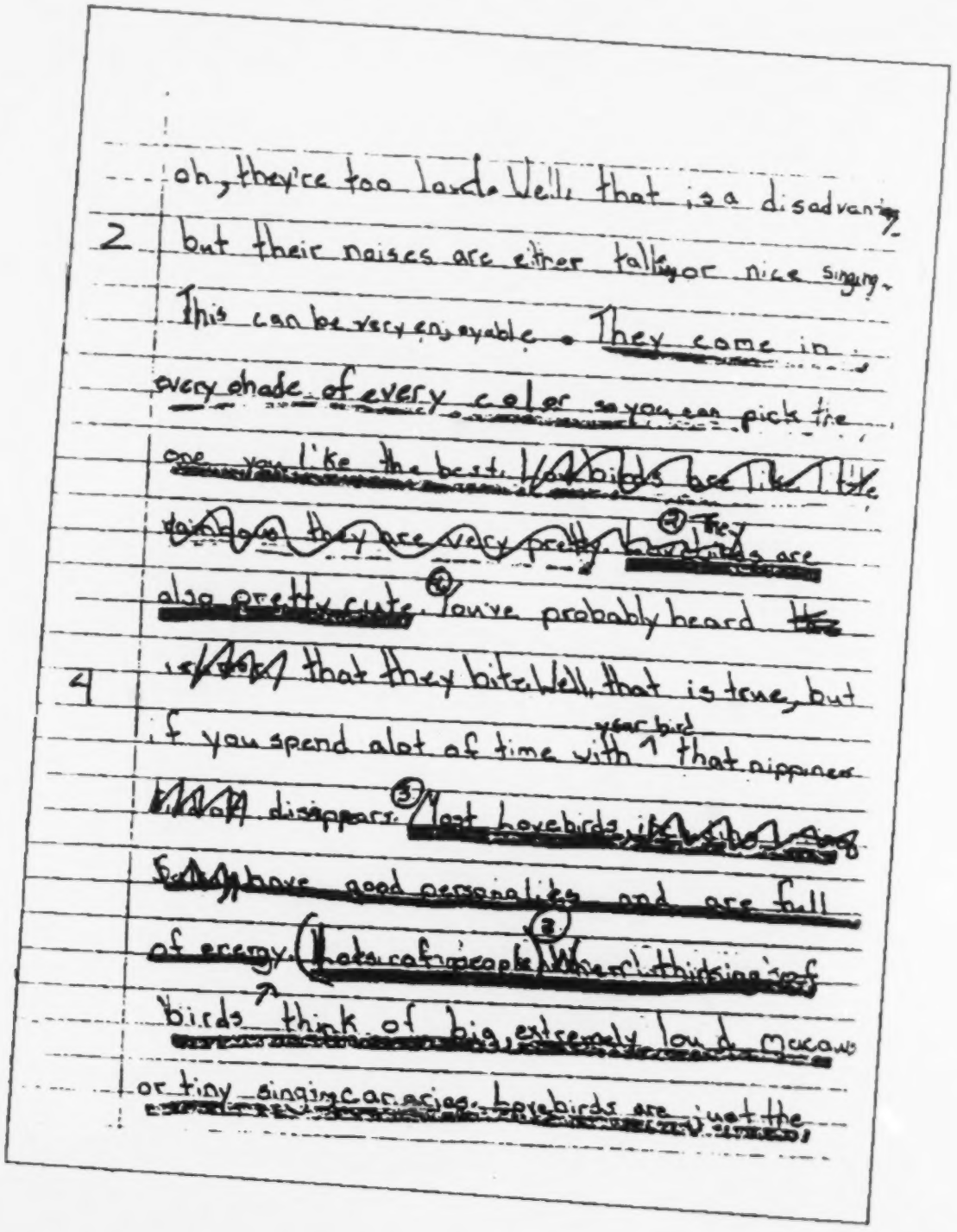

oh, they're too loud. Well, that is a disadvantage
2 but their noises are either talking or nice singing.
This can be very enjoyable. They come in
every shade of every color so you can pick the
one you like the best. Lovebirds are like little
rainbows they are very pretty. They are
also pretty cute. I've probably heard
4 that they bite. Well, that is true, but
if you spend alot of time with your bird that nipping
disappears. Most lovebirds
have good personalities and are full
of energy. Lots of people when thinking of
birds think of big, extremely loud Macaws
or tiny singing canaries. Lovebirds are just the

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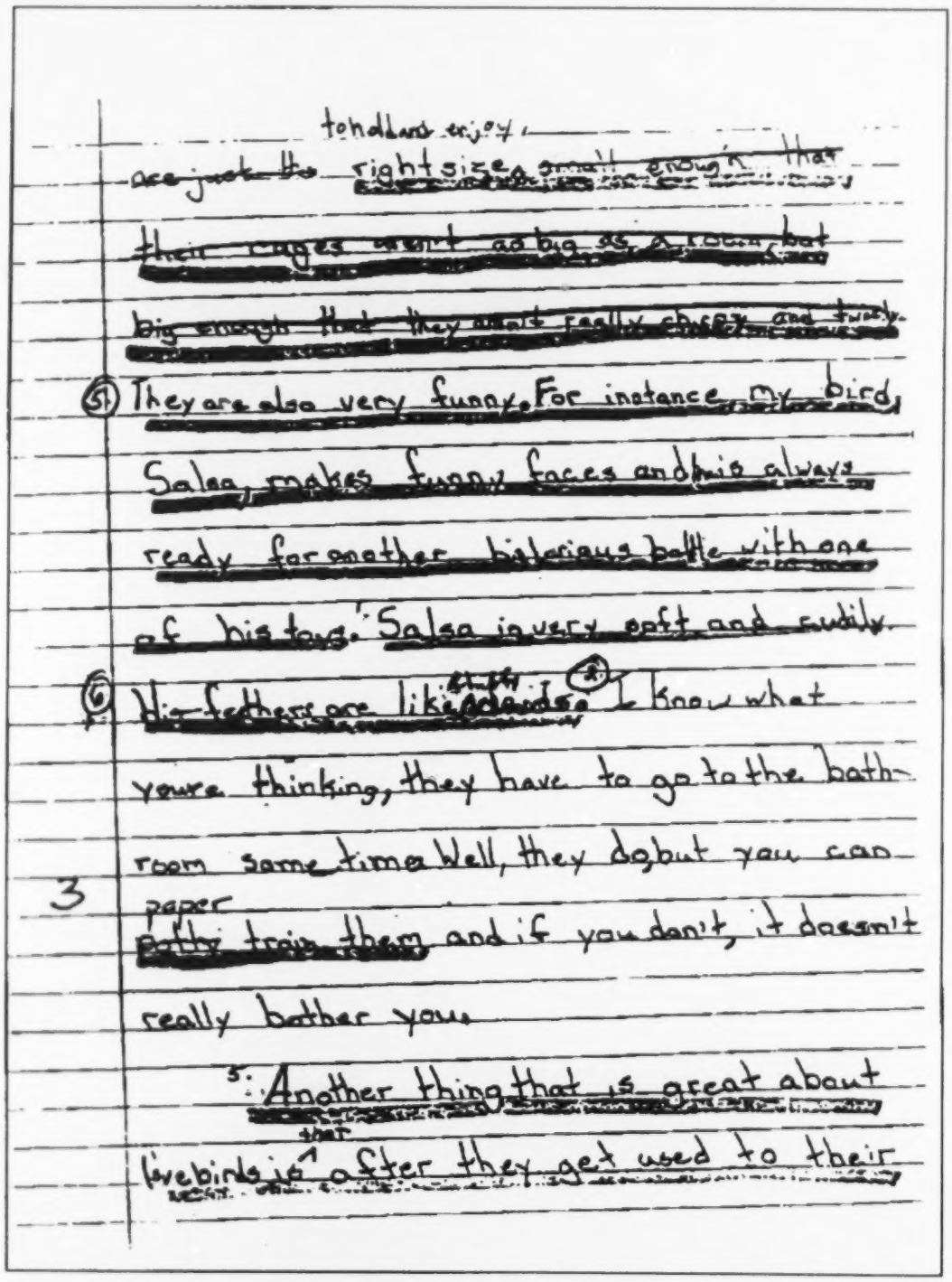

to and and enjoy.
are just the right size small enough that
their cages aren't as big as a room, but
big enough that they aren't really cheesy and trashy.
(5) They are also very funny. For instance my bird,
Salsa, makes funny faces and she is always
ready for another hilarious battle with one
of his toys. Salsa is very soft and cuddly.
(6) His feathers are like [illegible] I know what
youre thinking, they have to go to the bath-
room some time. Well, they do, but you can
3 paper
potty train them and if you don't, it doesn't
really bother you.
5. Another thing that is great about
that
lovebirds is after they get used to their

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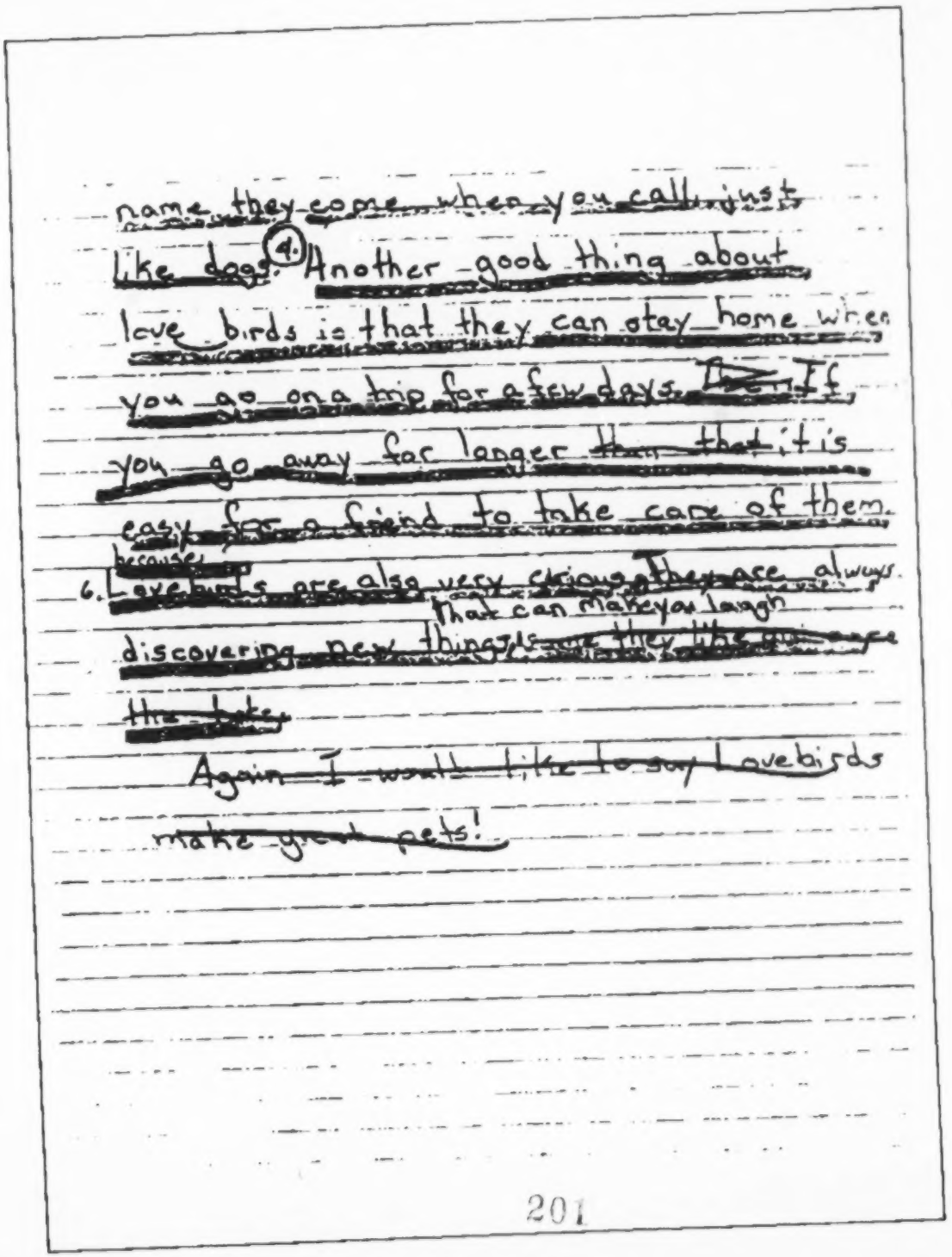

name they come when you call just like dogs. (4.) Another good thing about love birds is that they can stay home when you go on a trip for a few days. If you go away far longer than that it is easy for a friend to take care of them. because 6. Lovebirds are also very curious. They are always discovering new things that can make you laugh. they like to ~~are this bake~~

Again I would like to say Lovebirds make great pets!

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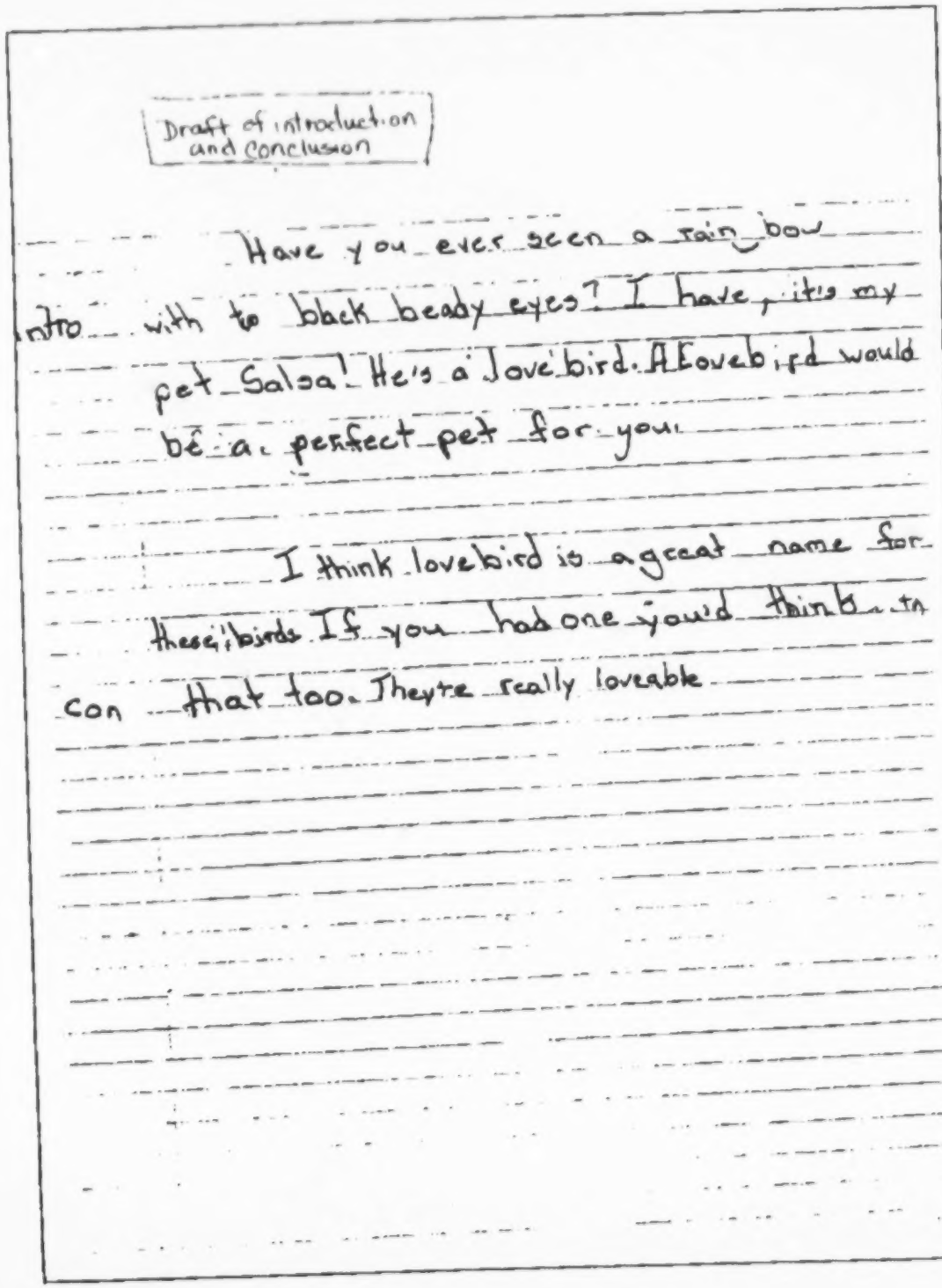

Draft of introduction and conclusion

Have you ever seen a rain bow with to black beady eyes? I have, it's my pet Salsa! He's a lovebird. A lovebird would be a perfect pet for you.

I think lovebird is a great name for these birds. If you had one you'd think so too. They're really loveable

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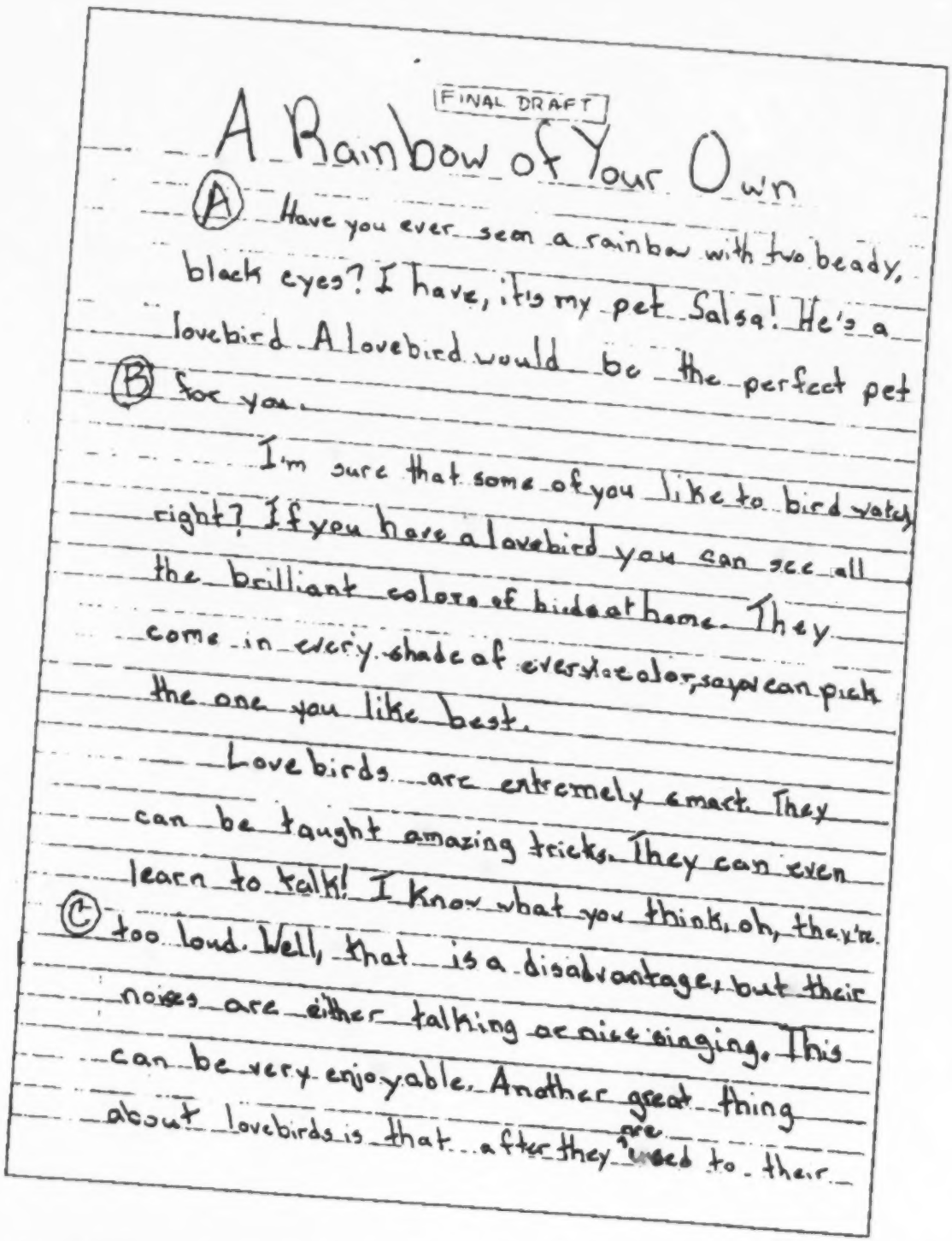

FINAL DRAFT

A Rainbow of Your Own

(A) Have you ever seen a rainbow with two beady, black eyes? I have, it's my pet Salsa! He's a lovebird. A lovebird would be the perfect pet (B) for you.

I'm sure that some of you like to bird watch, right? If you have a lovebird you can see all the brilliant colors of birds at home. They come in every shade of every color, so you can pick the one you like best.

Lovebirds are extremely smart. They can be taught amazing tricks. They can even learn to talk! I know what you think, oh, they're (C) too loud. Well, that is a disadvantage, but their noises are either talking or nice singing. This can be very enjoyable. Another great thing about lovebirds is that after they are used to their

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names, they come when you call, just like dogs.
Lovebirds are also very curious. They are always
discovering new things, that can make you laugh.
Lovebirds are very hardy and can live up to fifteen
years. This is a lot longer than mice or hamsters.
Love birds don't eat as much as dogs or cats,
because they have much smaller stomachs! I know
(D) you're thinking, they have to poop sometimes,
Well, they do, but, you can paper train them
and if you don't it doesn't really bother you.
When thinking of birds, lots of people think
of big, extremely loud macaws or tiny singing
canaries. Lovebirds are just the right size to
hold and enjoy. Another good thing about lovebird
is that they can stay home when you go on
a trip for a few days. If you go away for longer,

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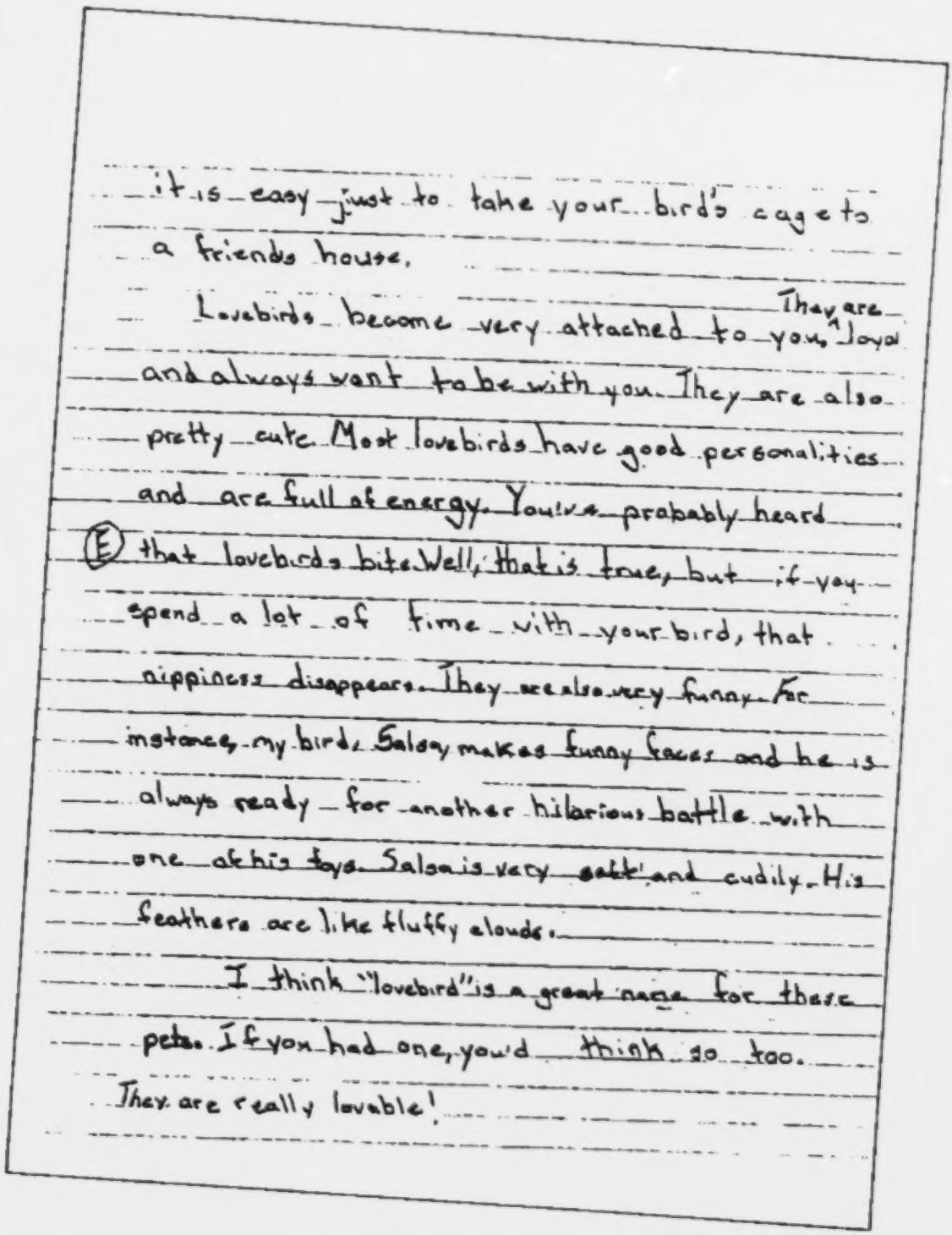

it is easy just to take your bird's cage to a friends house.

Lovebirds become very attached to you. They are loyal and always want to be with you. They are also pretty cute. Most lovebirds have good personalities and are full of energy. You've probably heard (E) that lovebirds bite. Well, that is true, but if you spend a lot of time with your bird, that nippiness disappears. They are also very funny. For instance, my bird, Salsa, makes funny faces and he is always ready for another hilarious battle with one of his toys. Salsa is very soft and cudly. His feathers are like fluffy clouds.

I think "lovebird" is a great name for these pets. If you had one, you'd think so too. They are really lovable!

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Commentary

As an example of process writing, this work provides evidence that the student rethinks the piece through multiple versions. For example, the first draft includes information and anecdotes about various birds and finds four reasons why birds make good pets—this information appears in different forms in subsequent drafts. In addition, in an early draft the student lists fifteen reasons and arguments and numbers them according to the sequence in which they might subsequently be used; the student later lists in the margins possible counter arguments to the list of "reasons/arguments" developed between drafts and indicates the need for an introduction (spelled "Intordotion"). There is also evidence that the student listens and responds to critiques from teachers and peers. For instance, the list of fifteen reasons to have a pet lovebird was created as a result of a suggestion by an adult to "highlight only reasons why lovebirds make good pets," and the speech version of the paper was critiqued by other students as lacking in organization and subsequently redrafted into the final version with the focus on reorganizing the arguments. All in all, this work progresses from a jumbled set of facts through a disorganized speech to a polished, well-organized report, suggesting an understanding of the writing process and the ability to make substantive changes as appropriate.

In the final draft of the persuasive essay, the student develops reader interest with an appealing title, "A Rainbow of Your Own," and with an intriguing first sentence: "Have you ever seen a rainbow with two beady, black eyes?" Other effective writing strategies that the student uses include informing the reader of the persuasive nature of the piece ("A lovebird would be the perfect pet for you"); making a persuasive appeal by speaking directly to the reader ("I'm sure that some of you like to bird watch, right?"); detailing the reasons that lovebirds make perfect pets (for example, "they come when you call . . . don't eat as much as dogs or cats . . . are just the right size to hold and enjoy"); anticipating the concerns of a pet owner and providing an impressive list of arguments; supporting arguments with detailed evidence; citing personal experience; and arranging reasons, examples, and anecdotes persuasively.

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MIDDLE SCHOOL COMMUNICATION ARTS ACTIVITY

"Nature's Way of Recycling"

Task

In this multilevel task designed as a state writing assessment, students were asked to watch a video written and produced by a seventh grade English class on the topic of recycling, then write a letter to a friend summarizing and discussing the video; read several sources of information on recycling (short articles, graphs, cartoons, etc.), discussing their reading with other students who read the same material and taking notes along the way; "jigsaw" with other students from the class who had read different materials on the same topic, each student orally reporting on his or her reading material and each student taking notes on the reports of the others; draw some conclusions about the broader issue of recycling and wise energy use; prewrite to produce details for use in a paper on some more focused aspect of the broad issue; decide on a format and organize thoughts and details to prepare for writing; write a paper (students could choose their own genres—this student chose to write a letter to the editor); and then, by answering several general questions, reflect on the entire assignment and on their strengths and weaknesses as writers. This whole "vertical portfolio" of tasks (not just the final draft of the letter) was scored on a four-point rubric (included after the "Commentary" section).

Show-Me Knowledge Standards Addressed

CA 1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization)
CA 3 reading and evaluating nonfiction works and material (such as biographies, newspapers, technical manuals)
CA 4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes)
CA 5 comprehending and evaluating the content and artistic aspects of oral and visual presentations (such as story-telling, debates, lectures, multi-media productions)
CA 6 participating in formal and informal presentations and discussions of issues and ideas

Show-Me Performance Standards Addressed

1.5 comprehend and evaluate written, visual and oral presentations and works
1.6 discover and evaluate patterns and relationships in information, ideas and structures
1.8 organize data, information and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation
2.1 plan and make written, oral and visual presentations for a variety of purposes and audiences

2.3 exchange information, questions and ideas while recognizing the perspectives of others
2.4 present perceptions and ideas regarding works of the arts, humanities and sciences
3.5 reason inductively from a set of specific facts and deductively from general premises
4.1 explain reasoning and identify information used to support decisions
4.3 analyze the duties and responsibilities of individuals in societies
4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals
4.6 identify tasks that require a coordinated effort and work with others to complete those tasks

Student Work

TASK 1: Writing A Summary

RESOURCE: "News 4 You," a 15-minute video made by a seventh grade English class at West Junior High, Columbia, MO.

DIRECTIONS: Watch the video. Take a few notes in the space to the right.

Discuss the video with two or three of your classmates. Some questions to start your discussion might be: What did you think the main points were? What would you have included if you had produced the video?

THE TASK:
Suppose you wanted to write to a friend about the video. On the lines below write a short letter to your friend summarizing the video and your thoughts about it. Support your statements by referring specifically to the video.

About recycling and environment
People recycle because they are more conscientious. Some states like New Jersy have mandatory recycling. 80% of everything thrown away ends up in landfills. All yard waste can be composted. Household chemicals can be disposed safely. Are hazardous, Fuel blending - chemicals with oil can be bulked together + used for energy. Should recycle cans, plastics, paper + glass.

Dear Friend,

I have just finished watching a movie about protecting the environment. It was not too bad, but could have been more enthusiastic and interesting. There were many good ideas in it, like recycle such things as cans, glass, paper, and plastics. They also informed us on how to dispose of hazardous household products like Bleach.

The newscast was student produced and all of

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the reporting was done by students There were two girls who anchored the broadcast, and some other students who reported at the scene on the stories they had choosen. In between their stories they had commercials. One was about using rechargeable batteries, and the other was about recycling.

Some states like New Jersey and Oregon have a mandatory recycling program. That is why their recycling rate is much higher than ours. Where I used to live, we had curbside recycling. Every week we would set out a recycling bin along with our trash.

I hope you have enjoyed my letter. The movie gave a lot of good information.

TASK 2: Identifying Important Ideas

RESOURCE: Booklet 1 - Resource Guide

DIRECTIONS: You and your classmates will spend some time examining the resources in Booklet 1. First, your teacher will assist you in numbering off for groups. Each group will be assigned two pages of the resource guide to read and discuss together. Look at the front of Booklet 1 to find which two pages your group will read and discuss. Talk about 1) how the resource pieces you review connect to the theme of renewable resources and/or energy efficiency and 2) how they are alike or different from each other. Take notes about what is said about each selection because you will be reporting to a second group about the materials your group reviews.

THE TASK:
In the space provided, please write down the type of information your group examined (editorial, graph, short article, cartoon, etc.). Record the important ideas and themes you and your classmates identified when you reviewed the resources. You can do this together, but you can also add your own ideas.

TYPE OF RESOURCES EXAMINED: ~~Essay~~ How-to Essay

NOTES: IMPORTANT IDEAS AND THEMES:

Earthworms are important to soil fertility. many earthworm species are in MO. Nightcrawlers are most familiar - they live deep in the soil. Garden, field, and redworms. Redworms are the most common used as bait.

Can raise worms for recycling kitchen waste or for bait. Need shallow wood or plastic container. Should have holes in bottom for drainage. Put down bedding of shredded paper. Water the paper

3 210

lightly. Cover bedding with piece of black polyethylene plastic. Temperature of 55-77°F. Add worms. Start with 1 or 2 lbs. Add them to the top of bedding and place a lamp over them.

Feeding worms-

Save food scraps in a container & periodically bury them in garden. Don't give too much food.

To separate worms from compost-

Place a light over the piles to drive worms to the center. Then extract them.

TASK 3: Drawing Conclusions

RESOURCE: Booklet 1 - Resource Guide

DIRECTIONS: Jigsaw to form new groups. This means instead of grouping according to number, your group will be made up of representatives from each of the preceding groups. Your teacher will help you get organized.

First, each person must **briefly** report to the group, identifying the types of resources reviewed and stating the main ideas or themes. Ask your classmates to turn to the corresponding pages in Booklet 1 as you discuss your group's assignment.

Then talk with each other about how the resources might be connected and what conclusions you might make about the theme of renewable resources and energy efficiency. Do not write in Booklet 2 yet. In the space to the right, take a few notes about what group members say. After discussing the resources, return to your desk to complete the task on your own.

Notes

Citizen's monitoring water systems.
Volunteers keep tabs on quality of key streams(ect:) of water.
Sun powered waters livestock. Electricity can be used also.
Average American throws away 3.6 lbs. of garbage a day.

Mother teaches child to pick up trash. Schools becoming more environmentally conscinte.
Sun Pipe - Aluminum tube lined with super-reflected mirrors.
Graph - U.S. energy supply - 1989

Utility info - 20 tons of coal ayr.
1982 - 8 billion plastic containers in U.S.

Raw materials can be recycled.
Take up less space in landfills.

THE TASK:
Think about which conclusions made the most sense to you. People draw many different conclusions when they gather information from various sources. What are at least three of the conclusions you thought of as you listened to the discussion or read the material? (Your conclusions do not have to be the same as those your group discussed.)

1. Everyone is becoming more environmentally conscientious.
2. If we don't start recycling more, we will fill up our landfills and run out of space for our garbage.
3. Pollution kills many animals.

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TASKS 4 - 6: OVERVIEW

In Tasks 4 - 6 you will use process writing strategies to communicate your ideas about the theme presented in Booklet 1. In Task 4 you will work on generating the ideas you will write about in Task 6. In Task 5 you will begin to organize your ideas. In Task 6 you will write about a problem or issue, a plan or solution, or an invention concerning renewable resources and/or energy efficiency. If you wish to glance through the rest of Booklet 2, you may do so at this time.

TASK 4: Generating Ideas

RESOURCE: You

DIRECTIONS: In Task 4 you will begin to think of ideas you might write about in Task 6.

THE TASK:
Writers start thinking in many different ways about what they want to write and how they might write it. Some draw sketches or diagrams such as clustering, mapping or webbing. Others brainstorm, ask questions, or make jot lists or outlines. You may do something entirely different. Use page 7 for prewriting to think about what you might write about in Task 6. After you fill the page with your ideas, choose the one you will write about. Then complete the statements at the bottom of the page.

1. I WILL WRITE MY PAPER ABOUT

how organic material can be reused

2. I HAVE CHOSEN THIS BECAUSE

it is a topic that not very many people know about.

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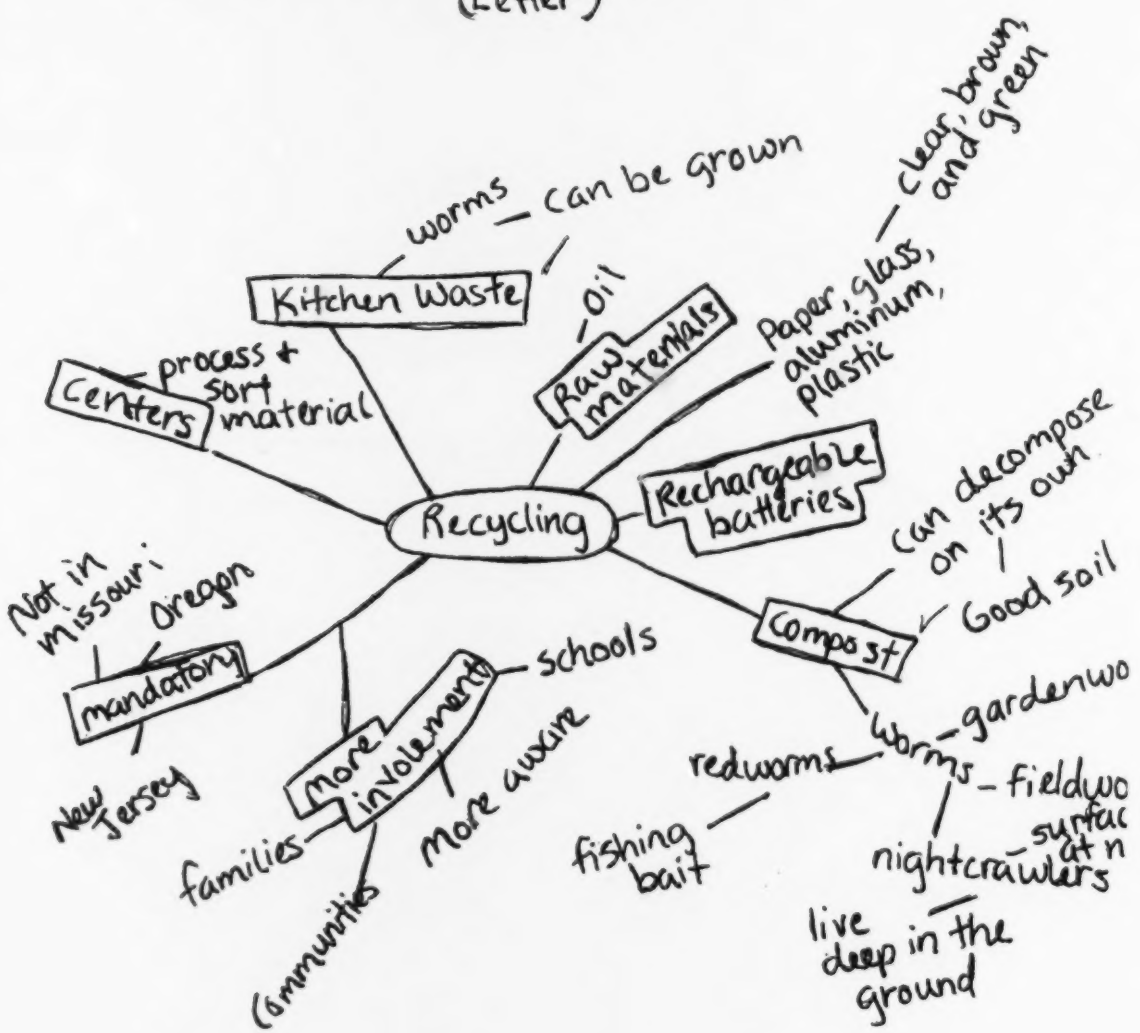
Task 4: Space for pre-writing

(Letter)



TASK 5: Organizing Your Ideas

RESOURCE: You and a classmate

DIRECTIONS: In Task 4 you began thinking of ideas for the paper you will write for Task 6. You need to think about how you will organize your ideas. Talk with a classmate about your plans for your paper. Some one-word questions for you to consider are in the left column of the chart. You may think of others to add. You and your classmate do not have to write about the same topic or organize your paper in the same way..

THE TASK: Write as many ideas as you can on the chart. When you have finished, state in one sentence the main idea you want your reader to get from your paper. Perhaps you would like to organize your ideas in another way rather than using the chart below. If so, you may use page 9 to organize your ideas.

MAIN IDEA: Recycling organic material

QUESTIONS TO DECIDE ABOUT	DETAILS OR POSSIBILITIES
Audience? Format? Beginning?	Adults Letter to the Editor
Issue/problem? Main points?	Recycling organic material Kitchen waste; compost; animals, like worms, can help decompose
Details/examples?	Earthworms decompose well. You can grow your own worms and let them decompose. Garden + lawn clippings will decompose on their own.
Conclusion?	more people should recycle kitchen waste and compost materials.

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TASK 6: Writing About a Problem or Issue

RESOURCES: Booklet 1- Resource Guide; Booklet 2 - Previous tasks; and you

DIRECTIONS: You have viewed, read and discussed a variety of materials which touch on the theme—renewable resources and energy efficiency. In the 21st century, we will have to make many important decisions related to this subject. In many cases, there are no easy answers. There is usually more than one side to the story. Now it is time for you to give your opinion about a problem or issue or develop a plan, solution, or invention concerning renewable resources and energy efficiency.

THE TASK: Write your paper with a dark lead pencil or ink pen. You may wish to use scrap paper first and copy your paper over on these pages. If you do, please staple your "sloppy copy" to the last page of Task 6. On your final copy, if you need to make any corrections or additions, just draw a line through the part you wish to change.

TITLE (Optional): Nature's way of Recycling

Dear Editor,

After reading an article in the St. Joseph News-Press, I thought I should inform others of an important recycling issue. many people don't realize that organic material can be recycled. In fact, this process can be performed in your own home.

many, many tons of garbage are thrown away by one family every year. Much of this trash is kitchen waste. Apple cores, leftover salad, banana skins, and orange peels are examples of kitchen waste. If materials such as these are left undisturbed

(continue on next page)

TASK 6: Writing (Continued)

over a long period of time, they will decompose into fertile soil. Aided by special bacteria or worms, this process can progress much faster. But unfortunately, not very many Americans recycle in this way. Their kitchen waste goes down their garbage disposal and eventually to a landfill.

Grass clippings, leaves, and weeds are good examples of yard waste. They will also decompose into high quality soil. Most Americans mow their lawns and store the clippings in a bag on their mower. All the grass goes into the trash. I suggest taking this bag off your mower and letting the grass clippings recycle into your lawn. Not only will this save room in our landfills, it will also provide your lawn with some extra nutrients.

It is important to protect our Earth as much as we can. In my opinion, people should be better educated about recycling yard and kitchen waste.

Frustrated Recycler

TASK 7: Reflecting About Your Writing and Thinking

RESOURCE: The Missouri Multi-Tasked Portfolio and you

DIRECTIONS: You have been asked to do many things during this assessment. Some of the tasks involved you in constructing meaning after reviewing a variety of resources. Some of the tasks encouraged you to plan and write a response to the theme. Since we are all individuals, we have our own ways of doing things. Think about what you did as you responded to the Missouri Multi-Tasked Portfolio and how and why you did it.

THE TASK:
Think seriously about the questions below. In writing your answers, **please refer to specific tasks or examples.** You may look back through your portfolio at any time. If you would rather write a letter to the readers of your portfolio and include the answers to these questions, you may do so.

1. WHAT TASK DID YOU LIKE BEST AND WHY?

I liked Task 6, which was writing about a problem or issue. This is because I like writing and it was always been an easy task for me

2. WHAT TASK WAS THE MOST DIFFICULT AND WHY?

I thought the most difficult task was generating ideas. I didn't really enjoy the topic, so I had a hard time comming up with a good idea.

TASK 7: Reflecting (Continued)

3. HOW DO YOU GET IDEAS FOR WRITING ABOUT A TOPIC?

I'm not really sure. I just concentrate and write down whatever comes to my mind.

4. WHAT CONNECTIONS DID YOU MAKE BETWEEN TASK 6 AND THE TASKS THAT PRECEDED IT?

It is important to do all of the tasks because it makes writing much easier. You gather information and ideas before writing.

5. WHAT DO YOU THINK IS IMPORTANT FOR YOUR READERS TO KNOW ABOUT YOU AS A WRITER AND THINKER?

When I don't like the topic I am given to write about, I don't usually do a very good job of writing.

Commentary

In the area of standard English, the student produces an end product piece virtually free of errors. In the informal tasks (note-taking, prewriting, organizing, etc.) the student makes errors in spelling, usage, and punctuation, but is not penalized for this because the emphasis in these early stages of the writing process is on generating and organizing ideas, not on producing flawless text, which comes later in the drafting process.

During the group work, the student presents orally the main points of the reading material for which he or she was responsible and listens to the presentations of others, taking notes on the main ideas of these presentations.

In the letter to the editor, the student establishes a context by identifying the subject of the report as the recycling of organic material and by making the statement that "this process can be performed in your own home." Further, the student engages the reader by creating an authoritative persona who has sought out information ("After reading an article in the *St. Joseph News-Press* . . ."). The student also creates an appropriate organizing structure for the letter (using an introductory paragraph, a paragraph discussing kitchen waste, a paragraph discussing yard waste, and a conclusion) and includes appropriate facts and details as support in those paragraphs.

In the reflective writing, the student provides feedback to the teacher about the writing assignment: that the restrictions on choice of topic can be limiting to a student who does not like or know much about the topic assigned, and that the writing process itself is helpful even in such a situation ("It is important to do all of the tasks because it makes writing much easier"). The student also provides insight to the teacher about the student's personal strengths and weaknesses ("I like writing and it was always been [sic] an easy task for me"; "I didn't really enjoy the topic, so I had a hard time comming [sic] up with a good idea"; "I just concentrate and write down whatever comes to my mind"; "When I don't like the topic I am given to write about, I don't usually do a very good job of writing"). Such information may prove invaluable to the teacher for future instructional planning.

Assessment

The following holistic rubric was used for scoring the student's portfolio of tasks. The final draft of the letter to the editor did not receive extra emphasis; equal weight was given to all of the tasks. This method of scoring places emphasis on *process* as well as *product*.

An **OUTSTANDING PORTFOLIO (4)** contains evidence of

- Superior understanding of resources in task responses
- Strong connections between ideas and tasks
- Fresh and/or insightful conclusions
- Strong control of language, vocabulary, and sentence structure
- Creative approach and individual perspective
- Writer's message clearly unimpeded by errors in conventions and mechanics
- Reflective statements that clarify task responses and explain strategies/processes

An **ON-TRACK PORTFOLIO (3)** contains evidence of

- Clear understanding of resources in task responses
- Obvious connections between ideas and tasks
- Logical conclusions
- Clear control of language, vocabulary, and sentence structure
- Some creativity of approach and individual perspective
- Writer's message unimpeded by errors in conventions and mechanics
- Reflective statements that are relevant but may not be specific

An **EMERGING PORTFOLIO (2)** contains evidence of

- Basic understanding of resources in task responses
- Limited connections between ideas and tasks
- Facts restated in an attempt to draw own conclusions
- Limited control of language, vocabulary, and sentence structure
- Little creativity of approach and/or individual perspective
- Writer's message that may be inhibited by frequent errors in conventions or mechanics
- Reflective statements that are minimal and general

An **UNDERDEVELOPED PORTFOLIO (1)** contains evidence of

- Little or no understanding of resources and/or tasks
- Little or no attempt at connecting ideas and/or tasks
- Facts restated rather than drawing own conclusions
- Lack of control of language, vocabulary, and/or sentence structure
- Lack of creativity of approach and individual perspective
- Writer's message that may be impaired by frequent errors in mechanics and structure
- Reflective statements that are minimal and/or irrelevant

A **NON-SCORABLE PORTFOLIO (NS)** does not contain enough completed tasks to score

- To be scored, a portfolio must contain at least four tasks, including Tasks 5 and 6.

HIGH SCHOOL COMMUNICATION ARTS ACTIVITY
"Zip-Muffin"

Task

As part of a state writing assessment, students were asked to respond in writing to the prompt: "Write a paper about losing or finding something. Explain why this loss or discovery was important in your life." In three 45 minute sessions over a three-day period, students spent time prewriting, drafting, revising and editing their work.

Show-Me Knowledge Standards Addressed

CA 1 speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization).

CA 4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes).

Show-Me Performance Standards Addressed

1.8 organize data, information and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation.

2.1 plan and make written, oral and visual presentations for a variety of purposes and audiences.

2.2 review and revise communications to improve accuracy and clarity.

4.5 develop, monitor and revise plans of action to meet deadlines and accomplish goals.

Student Work

Most everyone has owned and loved a pet at least once in the course of their lifetime. One can not enter a Elementary, or Jr. High School without hearing Someones voice trailing off down a hallway laughing," and my cat threw up on his lap....," or crying" My dog was hit by a car last night... Sob ." Clearly our generation has been ~~raised~~ raised in a pet-crazed era. However, there are those who suffer from allergies, or can not afford an expensive pet. For these unfortunate people, there is only one alternative; the fish.

My first official fish was given to me on my fifteenth birthday. My sister had owned a fish for almost a year, and had decided to introduce me to the world of fish food, dirtied water, and best of all- fish who just simply will not return your love. Unfortunately, this sickly fish whom I had named "Salvador," died the day after I was introduced to him. However, with much pleading, my sister grumpily bought ~~me~~ me ~~a~~ a second fish. This was the begining of what I affectionately call- "the fish saga."

This second fish was nothing like the weak, pitiful Salvador had been. My new fish was long, thin, speckled with brown flecks, and best of all, quick. I named him "Zip-muffin" for two reasons. The first being that he never sat still, he was always zipping around in his undersized bowl. The second was in the name of our family tradition of bizarre Pet names (begginning far back, with our old dog Blivit). Soon it became obvious that Zip-muffin was no ordinary fish. I began to worry that something I was unaware of was propelling him around his little bowl. Was it the fact that we also have two cats? Or was he just a nervous natured fish? None the less, I would religiously feed and change his water when it began to create a mild stench in my room. However, my relationship with Zip-muffin did not last two weeks.

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One morning I awoke with a start. I was not sure what had prompted me to wake-up so violently, until I glanced at Zip-muffin's bowl. He was gone. I sprang out of my twin-sized bed, a feat not hard to accomplish, and ran to his bowl-side, placeing my hands around the bowl of Zip-less water. Something was wrong with this situation. fish just don't dissapear I thought. So I began my rescue search efforts. I searched my little room from top to bottom, finding only a shirt I'd thought was gone. My mother joined in the search for the missing fish, but to no avail. He was gone for good.

I have formed two theories as to the whereabouts of Zip-muffin. He either met his demise by leaping out of his bowl in a blind panic, and being digested by one of our cats, or he miraculously crawled all the way to the sewer system and is still laughing about his escape. However bizarre the situation was, the fact remained that I had lost my fish. It was at that moment that I realized that I was not meant to own a fish. Was I Sad? might you ask? No, truthfully not, for I had been lucky enough to let the life of one unique fish ~~grace~~ grace my life. Maybe fish should only be owned by those allergy sufferers, or low-income ~~family~~ families After all, I still have my fourteen-year-old cats to worry about.

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Commentary

The writer of this paper made several mistakes in the area of standard English (singular/plural agreement, run-on sentences, misspelled words, etc.) which may be somewhat distracting for the reader. Some of these errors may be attributed to the time constraints of the assignment. Although students had three 45 minute sessions to work on the assignment, this student may have had little or no revision time depending upon how much time he or she spent prewriting, organizing and drafting.

More positively, the student engages the reader with a humorous general introduction that introduces the topic (owning pets), narrows that topic with the statement "Clearly our generation has been raised in a pet-crazed era," and then further narrows the topic with the statement "For these unfortunate people, there is only one alternative: the fish."

Following the introduction, the student begins a narrative ("My first official fish . . .") that takes up most of the remainder of the paper. In this narrative, the student uses transitions ("This second fish . . . ," "Soon it became obvious . . . ," "One morning I awoke . . . ," "I have formed two theories . . .") and paragraphing for organizational structure. The student also provides clear, vivid descriptions (the description of the new fish as being "long, thin, speckled with brown flecks, and best of all, quick," the water that creates a "mild stench" in the room, and the description of the student springing out of bed) and creates a high point in the narrative (the morning the fish is discovered missing). Most of all, the student uses fresh, humorous language to engage the reader throughout the text. This is evidenced by the name "Zip-Muffin" itself as well as phrases such as "our generation has been raised in a pet-crazed era," "fish who simply will not return your love," and "placing my hands around the bowl of zip-less water."

Assessment

The following rubric was used for scoring the student's final draft.

MISSOURI WRITING ASSESSMENT HOLISTIC SCORING GUIDE

4 The paper has a clear beginning, middle, and end. It contains a strong controlling idea; progresses in a logical manner; and uses effective cohesive devices (e.g., transitions, repetition, pronouns, parallel structure) between and within paragraphs. It clearly addresses the topic and provides adequate elaboration through specific and relevant details/examples. There is a clear distinction between main and subordinate ideas. The language is precise and vivid. Sentences are clear and varied in structure. Effective use of literary and stylistic techniques (e.g., imagery, humor, point of view, voice) reveals complexity, freshness of thought and individual perspective, indicating that the writer is in control of the task and clearly demonstrates an awareness of both audience and purpose. There are few errors in grammar/usage, punctuation, capitalization, and spelling.

3 The paper has a beginning, middle, and end and shows evidence of paragraphing. It contains a controlling idea; generally progresses in a logical manner; and uses cohesive devices. It addresses the topic and uses relevant details/examples to provide some elaboration. There is some distinction between main and subordinate ideas. The language is usually precise. Sentences are clear and may vary in structure. Use of literary and stylistic techniques reveals some complexity, freshness of thought and/or individual perspective, indicating that the writer is in control of the task and demonstrates an awareness of both audience and purpose. The paper may contain some errors in grammar/usage, punctuation, capitalization, or spelling, but these are not distracting to the reader.

2 The paper has evidence of a beginning, middle, and end and shows some evidence of paragraphing. It contains a sense of direction, but may at times seem awkward and lack cohesion and/or focus. It addresses the topic, but tends to rely on generalities rather than specifics and may contain some details which are not relevant to the topic. It may lack distinction between main and subordinate ideas. The language tends to generalize and/or may be somewhat inconsistent. Sentences are generally clear, but may be uneven and may lack variety and structure. The paper may contain some literary or stylistic techniques, indicating that the writer is attempting to control the task and has some notion of audience and purpose. The paper contains errors in grammar/usage, punctuation, capitalization, or spelling which may be distracting to the reader.

1 The paper may lack evidence of a beginning, middle, and end and has little evidence of paragraphing. It is difficult to follow, lacking both cohesion and focus. The paper contains one or more ideas that address the topic, but it lacks development and may digress to unrelated topics. There is no distinction between main and subordinate ideas. The language is imprecise. Sentences lack variety in structure and may be unclear. The paper provides little evidence to indicate that the writer is either in control of the task or aware of audience or purpose. The paper contains repeated errors in grammar/usage, punctuation, capitalization and/or spelling which are distracting to the reader.

HIGH SCHOOL COMMUNICATION ARTS ACTIVITY

"Dialectical Journal: Marilyn Monroe"

Task

In a composition and grammar class, students were asked to select a nonfiction book to read. As they read, they were to illustrate that they were active readers by selecting areas upon which to comment in their dialectical journals. This student read and commented on a book about Marilyn Monroe.

Show-Me Knowledge Standards Addressed

CA 3 reading and evaluating nonfiction works and material (such as biographies, newspapers, technical manuals).

CA 4 writing formally (such as reports, narratives, essays) and informally (such as outlines, notes).

Show-Me Performance Standards Addressed

1.5 comprehend and evaluate written, visual and oral presentations and works.

1.6 discover and evaluate patterns and relationships in information, ideas and structures.

1.8 organize data, information and ideas into useful forms (including charts, graphs, outlines) for analysis or presentation.

2.4 present perceptions and ideas regarding works of the arts, humanities and sciences.

4.1 explain reasoning and identify information used to support decisions.

4.3 analyze the duties and responsibilities of individuals in societies.

Student Work

5.	"She little ~~fray~~ w/ Marilyn over the starched collars made her draw closer to me." p. 58."	5. ~~peace~~ Sometimes these "little" fraus" draw friends closer and sometimes draw them apart. ~~[illegible]~~ many little frays drew me + one of my best friends totally apart. We didn't talk for weeks.
6.	"She told me that sometimes she would pretend that her father was a famous movie star." p. 82	6. I used to pretend that I had famous parents. My favorite movie was "Six Pack" with Kenny Rogers, I had seen it no less than 19 times. Anyway, I pretended that Kenny Rogers was my dad. Not that I didn't love my own dad, I have no idea why I did that actually. I was an odd child.
7.	"although the mother was in a sanitarium, she still was somehow able to pay to keep Marilyn in the foster homes." (pg. 82)	7. I saw an Oprah show over the summer about foster homes and I think that placing a child in a bad home after another

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	is one of the most traumatic things that could happen to a child. Especially if your own parents were alive and did not want you, like in Marilyn's case.
8. "Dishes, dishes, dishes. I knew I was going to grow up to be a dishwasher." (p. 84)	8. I have felt like this before. Not lately because I'm not home often enough to have to do any work, but before I started high school + got a job and all of that stuff, I felt like the maid. But since I've had a little time off I've realized that my parents were far from slave-drivers like I had once thought and in fact I was not the only 14 year old that had to clean the kitchen once in a while.

Commentary

Dialectical journals produce first draft writing done quickly for the sake of identifying the gist of what a student has read. Errors in this work include scratched out words, two run-on sentences, and the failure to use commas in compound sentences. In addition, the student uses the ampersand instead of the word "and," a practice that is common in informal writing such as this. These errors do not detract from the overall impression that the student has read and comprehended the work, but would not be acceptable in polished writing.

In the area of reading, this work provides evidence that the student makes connections between the text and her personal experience ("I used to pretend that I had famous parents. . . . ," "I have felt like this before . . . ") and that she extends what she learns to make generalizations about people and society ("Sometimes these little 'frays' draw friends closer and sometimes draw them apart . . . . ," "I think that placing a child in one bad home after another is one of the most traumatic . . ."). While this work provides evidence of critical reading, it would be necessary to see more work of comparable quality in order to make judgments about the student's critical reading ability.

APPENDIX B

SUGGESTED PRODUCTS AND PERFORMANCES

The following list of products and performances supplements suggestions from the interdisciplinary work of Heidi Hays-Jacobs. Teachers should encourage students to select those activities that are developmentally appropriate and that increase in complexity as the student progresses through school. For example, K-4 students would prepare simple reports, 5-8 students would write essays, and 9-12 students would write position papers. This list is certainly not exhaustive.

ABC book
acrostic poem
advertisement
animated movie
annotations
anthology
art gallery
artifact analysis
audiotape
autobiography
banner
bibliography (annotated)
biographical sketch
blueprints
board game
book cover
book, create
bookmark
brochure
bulletin board
bumper stickers
captions
cartoon
CD cover
ceramics
character dramatization
character study
chart
children's story
choral reading
classroom decorating
clay sculpture
coat of arms
collage
collection
comic strip
commemorative stamps
commercial
comparison of observations
computer program
computer quiz game
costume creations
creative writing
crossword puzzle
database
debate
demonstration
diagrams
diary
dictionary of terms
diorama
directions
display
double-entry journal
dramatic monologue
dramatic reading
drawing
drawing to scale
e-mail project
editorial
essay
etching
experiment
eyewitness report
fable
fairy tale
family tree
feature story
fiction
film critique
finger painting
flags
flannel board
flip book
floor plan
flowchart
foods
forum on an issue
game
glossary
graph
greeting card
hidden pictures
historical document
historical fiction
hypothesis telling
hypothesis writing
I-search paper
illuminated manuscript
illustrated story
illustrations
info-mercial
interview
invitation
jewelry
joke telling
journal
lab report
labels
learning center
legal briefs
letter of advice
letter to the editor
letter, personal
letter, persuasive
lists

literary critique
literary letter
logo
logs, project
logs, reading
lyrics
magazine article
map
mask
matrix
maze
menus
mini-lesson
mobile
model
module
moment in history
montage
mosaic
mural
museum exhibit
musical instrument
myths
needlework
news report
newsletter
newspaper articles
note cards
note-taking forms
obituary
observations
oral defense
oral presentations
outline
painting
pamphlet
papier mache
paraphrase
parody
pen pal project
photo essay
picture story for children
play
poetry
poetry anthology
political cartoons
poll
pop-up book
portfolio
position paper
poster
pottery
presentation
press conference
project cube
prototype
puppet
puppet show
puzzle
questionnaire
Q & A session
quiz show
radio program
rap
reaction paper
readers theater
rebus story
recipe
recipe book
report
research paper
research presentation
response paper
resume
riddle
road map
role play
satire
schedule
science fiction
scrapbook
script
sculpture
shoe box collection
short story
signs
silk screen
simulation
skit
slide show
slogan
soft sculpture
song
speech bubbles
speech, awareness
speech, informational
speech, persuasive
spelling bee
sports story
spreadsheet
storyboard
story map
summary
survey
tables
tall tale
television program
terrarium
thematic unit
time line
transparencies
tryptich
Venn diagram
videotape
weather report
written conversation

APPENDIX C

SAMPLE READING LISTS FROM THE NEW STANDARDS CONSULTATION DRAFT (1995)

The following sample reading lists are not intended to be exclusive. They are only intended to illustrate the depth, breadth, quality, complexity and range of reading students should be able to comprehend at indicated levels. The Department of Elementary and Secondary Education and the Missouri State Board of Education do not endorse these lists or any of the individual works contained within them.

ELEMENTARY SCHOOL

Fiction:

Brink, *Caddie Woodlawn*
Cleary, *Ramona and Her Father*
Coerr, *The Josefina Story Quilt*
Cohen, *Fat Jack*
De Saint-Exupery, *The Little Prince*
Hamilton, *Zeely*
Hansen, *The Gift-Giver*
Lord, *In the Year of the Boar and Jackie Robinson*
Mendez and Byard, *The Black Snowman*
Naidoo, *Journey to Jo'Burg*
O'Dell, *Zia*
Ringgold, *Tar Beach*
Speare, *The Sign of the Beaver*
Yep, *Child of the Owl*

Nonfiction:

Aliki, *Corn Is Maize: The Gift of the Indians*
Baylor, *The Way to Start a Day*
Cherry, *The Great Kapok Tree*
Epstein, *History of Women in Science for Young People*
Greenfield, *Childtimes: A Three-Generation Memoir*
Godkin, *Wolf Island*
Hamilton, *Anthony Burns: The Defeat and Triumph of a Fugitive Slave*
McKissack, *Frederick Douglass: The Black Lion*
Politi, *Song of the Swallows*
Sattler, *Dinosaurs of North America*
Fritz, *And Then What Happened, Paul Revere*
McGovern, *The Secret Soldier: The Story of Deborah Sampson*

Poetry:

Ahlberg, *Heard It in the Playground*
Blishen and Wildsmith, *Oxford Book of Poetry for Children*
De Regniers, Moore, White, and Carr, eds., *Sing a Song of Popcorn*
Giovanni, *Ego-Tripping and Other Poems for Young People*
Greenfield, *Honey, I Love and Other Love Poems*
Heard, *For the Good of the Earth and Sun*
Janeczko, *Strings - A Gathering of Family Poems*
Koch and Farrell, eds., *Talking to the Sun*
Lobel, ed., *The Random House Book of Mother Goose*
Manguel, ed., *Seasons*
Mathis, *Red Dog, Blue Fly: Football Poems*
Silverstein, *Where the Sidewalk Ends*

Folklore:

Griego y Maestas, *Cuentos: Tales from the Hispanic Southwest*
French, *Snow White in New York*
Huck and Lobel, *Princess Furball*
Louie and Young, *Yeh-Shen: A Cinderella Story from China*
Luenn, *The Dragon Kite*
Goble, *Buffalo Woman*
Steptoe, *Mufaro's Beautiful Daughters; The Story of Jumping Mouse*
Kipling, *The Elephant's Child*
Lee, *Legend of the Milky Way*

Modern Fantasy and Science Fiction:
Andersen, *The Ugly Duckling*
Bond, *A Bear Called Paddington*
Dahl, *James and the Giant Peach*
Grahame, *The Wind in the Willows*
Lewis, *The Lion, the Witch, and the Wardrobe*
Norton, *The Borrowers*
Van Allsburg, *Jumanji*
White, *Charlotte's Web*

Children's Magazines:
Weekly Reader
Creative Classroom
Social Studies for the Young Learner
World (National Geographic)
News (Scholastic)
Action (Scholastic)
Local newspapers or their equivalents

Other:
Manuals appropriate for elementary school children, e.g., *Nintendo*, other computer manuals.

MIDDLE SCHOOL

Fiction:
Anaya, *Bless Me, Ultima*
Armstrong, *Sounder*
Bonham, *Durango Street*
Cohen, *Tell Us Your Secret*
Collier, *My Brother Sam Is Dead*
Cormier, *I Am the Cheese*
Danziger, *The Cat Ate My Gymsuit*
Fast, *April Morning*
Gaines, *A Gathering of Old Men*
Goldman, *The Princess Bride*
Greene, *Summer of My German Soldier*
Hansen, *Which Way Freedom*
Hinton, *The Outsiders*
Holman, *Slake's Limbo*
London, *The Call of the Wild*
Mathis, *Listen for the Fig Tree*
Mohr, *Nilda*
Neufeld, *Lisa, Bright and Dark*
O'Brien, *Z for Zachariah*
Reiss, *The Upstairs Room*
Schaefer, *Shane*
Stevenson, *Treasure Island*
Voigt, *Dicey's Song*
Walter, *Because We Are*
Zindel, *The Pigman*

Nonfiction:
Amory, *The Cat Who Came for Christmas*
Berck, *No Place to Be: Voices of Homeless Children*
Frank, *The Diary of a Young Girl*
George, *The Talking Earth*
Gilbreth, *Cheaper by the Dozen*
Haskins, *Outward Dreams*
Hautzig, *Endless Steppe: A Girl in Exile*
Herriott, *All Creatures Great and Small*
Lester, *To Be a Slave*
Meyers, *Pearson, a Harbor Seal Pup*
Soto, *Living Up the Street*
White, *Ryan White: My Own Story*
Yates, *Amos Fortune, Free Man*

Poetry:
Adams, *Poetry of Earth and Sky*
Eliot, *Old Possum's Book of Practical Cats*
Frost, *You Come Too*
Greenfield, *Night on Neighborhood Street*
Livingston, *Cat Poems*

Drama:
Blinn, *Brian's Song*
Davis, *Escape to Freedom*
Gibson, *The Miracle Worker*
Lawrence and Lee, *Inherit the Wind*
Osborn, *On Borrowed Time*
Shakespeare, *A Midsummer Night's Dream*
Stone, *Metamora, or, the Last of the Wampanoags*

Folklore/Mythology:
Blair, *Tall Tale America*
Bruchac, *The First Strawberries: A Cherokee Story*
Bryan, *Beat the Story-Drum, Pum-Pum*
D'Aulaire, *Norse Gods and Giants*
Gallico, *The Snow Goose*
Lee, *Toad Is the Uncle of Heaven: A Vietnamese Folk Tale*
Pyle, *Merry Adventures of Robin Hood*

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Modern Fantasy and Science Fiction:
Bradbury, *Dandelion Wine*
Babbitt, *Tuck Everlasting*
Cooper, *The Grey King*
Hamilton, *The Magical Adventures of Pretty Pearl*
L'Engle, *A Wrinkle in Time*
Tolkien, *The Hobbit*
Yep, *Dragon of the Lost Sea*

Magazines/Periodicals:
Scope (Scholastic)
World (National Geographic)
Junior Scholastic (Scholastic)
Science World (Scholastic)
Cobblestone (American history)
Calliope (world history)
Faces (anthropology)
Odyssey (science)

Other:
Computer manuals; instructions; contracts; also see reading lists included in award books provided by the Girl Scouts of America and the Boy Scouts of America.

HIGH SCHOOL

Fiction:
Brito, *The Devil in Texas*
Carroll, *Alice in Wonderland*
Cisneros, *The House on Mango Street*
Clark, *The Ox-Bow Incident*
Golding, *Lord of the Flies*
Hawthorne, *The Scarlet Letter*
Hemingway, *For Whom the Bell Tolls*
Hentoff, *The Day They Came to Arrest the Book*
Hilton, *Goodbye, Mr. Chips*
Kensella, *Shoeless Joe*
Knowles, *A Separate Peace*
Lee, *To Kill a Mockingbird*
McCullers, *The Heart Is a Lonely Hunter*
Orwell, *1984*
Paulsen, *Canyons*
Portis, *True Grit*
Potok, *Davita's Harp*
Stoker, *Dracula*
Wartski, *A Boat to Nowhere*
Welty, *The Golden Apples*

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Nonfiction:
Angell, *Late Innings*
Angelou, *I Know Why the Caged Bird Sings*
Ashe, *Days of Grace*
Beal, *"I Will Fight No More Forever": Chief Joseph and the Nez Perce War*
Bishop, *The Day Lincoln Was Shot*
Bloom, *The Closing of the American Mind*
Campbell, *The Power of Myth*
Covey, *Seven Habits of Highly Effective People*
Galarza, *Barrio Boy*
Hawking, *A Brief History of Time*
Houston, *Farewell to Manzanar*
Kennedy, *Profiles in Courage*
Kingsley and Levitz, *Count Us In: Growing Up With Down Syndrome*
Kingston, *Woman Warrior*
Mazer, ed., *Going Where I'm Coming From*
Momaday, *The Way to Rainy Mountain*
Rodriquez, *Hunger of Memory*
Sternberg, *User's Guide to the Internet*
Wright, *Black Boy*

Poetry:
Angelou, *I Shall Not Be Moved*
Bly, ed., *News of the Universe*
Cummings, *Collected Poems*
Dickinson, *Complete Poems*
Randall, ed., *The Black Poets*
Carruth, ed., *The Voice That Is Great Within Us*
Hughes, *Selected Poems*
Knudson and Swenson, eds., *American Sports Poems*
Longfellow, *Evangeline*
Wilbur, *Things of This World*

Drama:
Christie, *And Then There Were None*
Hansberry, *A Raisin in the Sun*
McCullers, *The Member of the Wedding*
Pomerance, *The Elephant Man*
Rose, *Twelve Angry Men*
Rostand, *Cyrano de Bergerac*
Shakespeare, *Romeo and Juliet; Julius Caesar*
Van Druten, *I Remember Mama*
Wilder, *The Skin of Our Teeth*
Wilson, *The Piano Lesson*

Folklore/Mythology:
Evslin, *Adverntures of Ulysses*
Pinsent, *Greek Mythology*
Steward, *The Crystal Cave*
Burland, *North American Indian Mythology*
White, *The Once and Future King*

Modern Fantasy and Science Fiction:
Adams, *Watership Down*
Asimov, *Foundation*
Bradbury, *The Martian Chronicles*
Clarke, *2001: A Space Odyssey; Childhood's End*
Frank, *Alas, Babylon*
Herbert, *Dune*
Lewis, *Out of the Silent Planet*
McCaffrey, *Dragonflight*
Twain, *A Connecticut Yankee in King Arthur's Court*
Verne, *20,000 Leagues Under the Sea*

Magazines and Newspapers:
Omni
Sports Illustrated
Literary Cavalcade (Scholastic)
National Geographic
Smithsonian
Newsweek
Time

Other:
Computer manuals; instructions; contracts; technical materials

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APPENDIX D

REFERENCE LIST OF SOURCES OF BOOK LISTS

From the Colorado Model Content Standards for Reading and Writing (1995). Used by permission of the publisher. Note: None of these book lists have been endorsed by either the Colorado State Board of Education or the Missouri State Board of Education.

Cianciolo, Patricia. *Picture Books for Children. Third Edition.* Chicago: American Library Association, 1990.

Criscoe, Betty L. *Award-Winning Books for Children and Young Adults: An Annual Guide.* Metuchen, NJ: Scarecrow Press, 1990.

Estell, Douglas, Michele L. Satchwell, and Patricia S. Wright. *Reading Lists for College-Bound Students.* New York: Prentice Hall, 1993.

Friedbert, Joan Brest, June B. Mullins, and Adelaide Weir Sukiennik. *Portraying the Disabled: A Guide to Juvenile Non-Fiction.* New York: Bowker, 1991.

Fry, Edward Bernard, Jacqueline E. Kress, and Dona Lee Fountoukidis. *The Reading Teacher's Book of Lists.* 3rd edition. Englewood Cliffs, NJ: Prentice Hall, 1993.

Gillespie, John T. and Corinne J. Naden, editors. *Best Books for Children: Preschool through Grade 6.* 4th edition. New York: Bowker, 1990.

Gillespie, John T., editor. *Best Books for Junior High Readers.* New Providence, NJ: Bowker, 1991.

Gillespie, John T., editor. *Best Books for Senior High Readers.* New Providence, NJ: Bowker, 1991.

Hirsch, E.D. *Cultural Literacy: What Every American Needs to Know.* Boston: Houghton Mifflin, 1987.

Horn Book Guide to Children's and Young Adult Books, The. Boston: The Horn Book. Published twice yearly.

Kennedy, Day Ann, et al. *Science and Technology in Fact and Fiction: A Guide to Children's Books.* New York: Bowker, 1990.

Kobrin, Beverly. *Eyeopeners! How to Choose and Use Children's Books about Real People, Places, and Things.* New York: Penguin, 1988.

Kruse, Ginny Moore, Kathleen T. Horning, Merri V. Lindgren and Katherine Odahowski. *Multicultural Literature for Children and Young Adults: A Selected Listing of Books, 1980-1990, by and about People of Color.* 3rd edition. Madison, WI: Cooperative Children's Book Center, University of Wisconsin at Madison: Wisconsin Department of Public Instruction, 1991.

Lipson, Eden Ross. *The New York Times Parent's Guide to the Best Books for Children.* Revised edition. New York: Times Books, 1991.

Miller-Lachmann, Lyn. *Our Family, Our Friends, Our World: An Annotated Guide to Significant Multicultural Books for Children and Teenagers.* New Providence, NJ: Bowker, 1992.

Minneapolis Public Library, Children's Services Dept. *Rainbow Collection: Multicultural Children's Books.* 2nd edition. Minneapolis: The Library, 1992.

Nilsen, Alleen Pace, editor, and the Committee on the Junior High and Middle School Booklist of the National Council of Teachers of English. *Your Reading: A Booklist for Junior High and Middle School Students.* 8th edition, Urbana, IL: NCTE, 1991.

Wilson, George and Joyce Moss. *Books for Children to Read Alone: A Guide for Parents and Librarians.* New York: Bowker, 1988.

Wilson, George and Joyce Moss. *Tried and True: 500 Nonfiction Books Children Want to Read.* New York: Bowker, 1992.

Wurth, Shirley, editor, and the Committee on the Senior High School Booklist of the National Council of Teachers of English. 11th edition. *Books for You: A Booklist for Senior High Students.* Urbana, IL: NCTE, 1992.

Available from American Library Association, 50 E. Huron, Chicago, Illinois 60611: *Notable Books for Children* (pamphlet); *Best Books for Young Adults* (pamphlet); *Recommended Books for the Young Adult Reader* (pamphlet).

Available from Children's Book Council, 568 Broadway, Suite 404, New York, NY 10012 (Annual book list).

APPENDIX E

SPEAKING, LISTENING AND MEDIA LITERACY STANDARDS FOR K THROUGH 12 EDUCATION

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CRITERIA FOR SPEAKING, LISTENING, AND MEDIA LITERACY STANDARDS

The speaking, listening and media literacy standards were developed to help students become effective communicators. These standards establish an organizational framework for communication content and skills and represent a collaborative view of communication educators concerning what constitutes education in speaking, listening, and media literacy.

The speaking, listening and media literacy standards have been developed based on several assumptions:

- Acceptance of the standards should be voluntary.
- The standards do not constitute a national curriculum.
- The standards should serve as a framework for the development of curricula by individual states, school districts and local schools.
- The standards should be a living document that will be revisited and reexamined on a regular basis.
- The standards should be both performance-based and knowledge-based.
- The standards should relate to existing knowledge and skills in the area of speaking, listening and media literacy.
- The standards should be set at developmental levels that show growth in learning from grades K through 12.
- The standards should not be all-inclusive, but should leave opportunity for additions deemed necessary by states, school districts, schools and individual teachers.
- The standards should be written in nontechnical, nonacademic language.

THE SPEAKING, LISTENING AND MEDIA LITERACY STANDARDS

These speaking, listening and media literacy standards are intended to aid in the development of K through 12 curricula. These standards focus on what effective communicators should be able to understand and do.

Fundamentals of Effective Communication

Effective communicators can demonstrate knowledge and understanding of...

1. the relationships among the components of the communication process;
2. the variables influencing the effectiveness of the components of the communication process;
3. the various levels of the meanings of messages;
4. the role of personal knowledge and the knowledge of others in the nature and quality of communication;
5. the influence of the individual, the relationship, and the situation on communication choices;
6. the role of communication in the development and maintenance of personal relationships;
7. the role of communication in creating meaning, influencing thought and making decisions;
8. the role of communication in the democratic process; and
9. the role of personal responsibility in making ethical communication decisions.

Effective communicators can demonstrate the ability to...

10. identify and use communication strategies by taking into consideration individual differences;
11. identify and use communication strategies to enhance relationships and resolve conflict;
12. evaluate the aesthetic and functional value of all types of communication; and
13. show sensitivity to the ethical issues associated with competent and effective communication in society.

Speaking

The effective speaker can demonstrate...

14. knowledge and understanding of the relationships among the components of the speaking process across a variety of contexts;

15. the ability to identify and use effective strategies for formal and informal speaking situations in public, group, work, and personal settings;

16. the ability to use language that clarifies, persuades and/or inspires while respecting the listeners' backgrounds, including their culture, gender and individual differences; and

17. the ability to identify and use methods to manage or overcome communication anxiety and apprehension.

Listening

The effective listener can demonstrate...

18. knowledge and understanding of relationships among the components of the listening process across a variety of contexts;

19. the ability to identify and manage barriers to listening;

20. the ability to identify and use different listening skills appropriate for diverse types and purposes of listening; and

21. the ability to receive, interpret and respond to messages.

Media Literacy

The effective media participant can demonstrate...

22. the effects of the various types of electronic audio and visual media, including television, radio, the telephone, the Internet, computers, electronic conferencing and film, on media consumers; and

23. the ability to identify and use skills necessary for competent participation in communication across various types of electronic audio and visual media.

Dear Users of *Missouri's Framework for Curriculum Development in*_____:
(subject)

We hope that this framework has been helpful to you in developing local curriculum aligned with The Show-Me Standards. Please take a few minutes to give the Department of Elementary and Secondary Education comments concerning your use of this document.

1. How did you use this framework? (Explain process.)

2. What parts of the framework were most helpful and why?

3. What suggestions do you have that would help make future versions of this document more useful?

4. If you have specific suggestions concerning certain pages, please indicate those page numbers and explain. Use the back of the page, if necessary.

Important Note:

By the end of the 1996-97 school year, we would also like to publicize Missouri students' quality work at elementary, middle and high school levels related to the Show-Me Standards. As you and other teachers in your district continue to develop performance-based activities/ assessments, please collect samples of quality student work. Samples submitted to DESE should follow the format in Appendix A of the framework.

Please return this sheet with your name and address to the Department of Elementary and Secondary Education, Curriculum Services, PO Box 480, Jefferson City, MO 65102. Call 573-751-2625 for more information concerning submissions of quality student work.